

THE THEATRE

VOL V., No. 49

NEW YORK, MARCH, 1905

ARTHUR HORNBLow, Editor



MAUDE ADAMS AS THE LAUNDRY DRUDGE IN THE ONE ACT PLAY "OP O' ME THUMB" AT THE EMPIRE



THE CURRENT PLAYS



HERALD SQUARE. "The Woman in the Case." Play in four acts by Clyde Fitch. Produced January 31, with this cast:

Margaret Rolfe, Blanche Walsh; Mrs. Hughes, Eleanor Carey; Claire Foster, Dorothy Dorr; Elsie Brewster, Kathryn Keyes; Dora Miller, Helen Ware; Louise Mane, Florence St. Leonard; Julian Rolfe, Robert Drouet; Mr. Thompson, George Fawcett; Jimmy O'Neil, Forster Lardner; Louis Klauffsky, Samuel Edwards; Walters, William Wadsworth; Inspector Williams, William Travers; Attendant, Charles Macdonald; Policeman, W. H. Wright.

When the star of a dramatic author is in the ascendant we are always inclined to believe that his latest play is his best. Enthusiastic reporters, for they are not always competent critics, often proclaim it as such. Clyde Fitch's latest piece, before and after, not to speak of fore and aft, has the quality of keeping everybody guessing. We may look for something new in all his productions. We usually get it in the title, for example, "Glad of It," "The Girl With the Green Eyes," "The Stubbornness of Geraldine," "The Girl and the Judge," "The Cowboy and the Lady," etc., etc., In certain particulars, in closeness of observation, in the verity of its details of life, in adroitness of stage management, in the manipulation of episode incidents, the best play that Mr. Fitch ever wrote, or that was ever written, of its kind, by anybody, was "Glad of It." It was an immediate failure, because, in other particulars, it was the worst play that Mr. Fitch ever wrote. "The Woman in the Case" is neither the best nor the worst. It certainly does not show any new powers. It is distinctly Fitchian. The handwriting of Mr. Fitch is seen on every wall of every boxed interior. The curtain rises on a room with deep wainscotting, with photographic landscapes inserted in the panels in a continuous line about the room. It is an exceedingly nice, ladylike effect, a novelty. Mr. Fitch's work always reveals him as a master of technique. He is a magician in this respect as Belasco is of stage effects. He manages his material in such a way that nothing goes to waste. He utilizes the smallest detail that he thinks has value and can add to the entertainment. This secret of economy, open to every dramatist, is now practically his own.

Julian Rolfe is in the Tombs on a charge of murder; his wife, her mother, and the lawyer in the case are ushered in; there is some delay in the appearance of the prisoner, and the fashionable mother decides that, on account of some fashionable duty, she cannot wait longer; opening her card case, she leaves a card, with the message that "she was so sorry he was not in." This is economy. The incident and the anecdote had to be used. It pays for the

scene. Is it bad art? Hardly, unless your point of view is purely academic. It is tricky, but it is dramatic dexterity. It was the real occasion for the scene. This example applies only to a single scene; but Fitch can create an entire act in order to utilize a good thing. What is the last act for? Is there anything in solution? No. Is there any doubt about the husband's innocence requiring further conflict of the forces? No. Was there really any perspective for this last act? No. Strictly speaking, and in a technical sense, absolutely nothing of all those things usually required to give substance to the action. But a grain of action remains, enough to provide for an epilogue, and that is exactly what the last act is. Observe the skill of the magician: the act or epilogue is a matter of not more than ten minutes. The wife, Blanche Walsh, is discovered in bed. Step softly, friends; she is suffering from nervous exhaustion. Don't wake her; for heaven's sake don't disturb her. But one of her lady friends comes in; the verdict of the jury has just been brought in, clearing the husband; a girl describes the enthusiasm of those in the court room, finally exclaiming, "And one woman kissed him!" We see the figure in the bed move, we observe that Blanche Walsh had been listening; then comes the quick question from her: "Who was it?" There you have it, the object of the whole act. Economy! This is the third or fourth sick bed Mr. Fitch has had in his plays, but this is the first time that he has prescribed a *bon mot* for the recovery of the patient, or written an entire act for the sake of it.

Fitch knows his business. He is exceedingly skilful in preparation. For example, in the visitors' room at the Tombs there are two doors of iron bars, sheet iron doors covering them. Our attention is directed to this sheet iron door several times, it is opened and shut two or three times. The woman in the case is admitted. The truth about the charge lies with her. Julian Rolfe's wife does not want to be seen. The lawyer directs her to open the sheet iron door partly and hide behind it. She does so, and overhears enough to convince her that the woman knows enough to free her husband, and after she has gone she announces that she will go among the women of her class, get her confidence and worm the secret from her. This she does, a wholly improbable proceeding, but dramatic. It furnishes the great scene in Act III. She gets the woman in the case drunk, obtains the secret and saves her husband. In this act we also have tricks. For instance, the lawyer, a guest, before the woman in the case, comes on, smokes a cigarette.



Blanche Walsh

Dorothy Dorr

Act III. The supper in the Tenderloin flat

"THE WOMAN IN THE CASE" AT THE HERALD SQUARE.

Blanche Walsh, for no clear reason or for a misleading one, takes the precaution of smoking one also. Later, the woman in the case sees the tip of a half-smoked cigarette and expresses surprise and suspicion. She asks who had been there. A moment of great suspense—about what, nobody knows—but it gives an opportunity to the waiter, who is in the wife's secret, to lie. He says that it was his, and goes out. Economy. Momentary action. The magician's wand! There are four at the supper table—Julian Rolfe's wife, the woman in the case, a friend, a nice gentleman who is the wife's confederate, and another gentleman, although he is perhaps too fat to be a real gentleman, but he is real nice to the woman in the case. He is finally got off, but before he goes he imagines that there are women in an adjoining room, in which are really concealed the lawyer and a detective, and makes an effort to get into the room. Nothing comes of it. Momentary action! Economy!

Miss Walsh will prosper in this play. There is no need to call the play great, nor to describe her acting in it as great, but both will do. Miss Walsh has capabilities of the highest order. Some of her acting is admirable, at other times she is delightfully natural, and she never fails to be interesting.



Maude Adams and Arthur Byron in "Op o' me Thumb" as seen by Caricaturist Fornaro

EMPIRE. "Op o' Me Thumb." Play in one act by Frederick Fenn and Richard Bryce. Produced February 6 with this cast:

Madame Didier, Ethel Winthrop; Mrs. Galloway, May Galyer; Celeste, Margaret Gordon; Rose Jordan, Violet Rand; Amanda Afflick, Maude Adams; Horace Greensmith, Arthur Byron.

Let those who declare that Maude Adams' success is purely one of personality see her performance of the leading role in "Op o' Me Thumb," which now follows "The Little Minister." No one, after witnessing her artistic rendering of the leading role in this very human little one-act play, can other than admit that her histrionic art is of the very highest quality. A poor laundry drudge, the butt of her associates, but a workhouse child with a romantic imagination, this pathetic little creature lives in a realm that raises her above the jibes and sneers of her fellow workers. It is her dream that she is the child of millionaires, who will some day claim her and place her amid the affluent surroundings to which her soul aspires. Her Launcelot is a coster who, more than a year previous, had left a shirt to be laundered. She has cherished this as a guerdon, and on his return has impressed herself that when he comes to claim it he will ask for her hand as well. In the meantime, she has washed and ironed it again

and again. The coster does come back; but is more than prosaic over Amanda Afflick's devotion. A bank holiday is approaching, but on account of her plainness Amanda has never known the delights of a trip to 'Ampstead in the company of a Cavalier.

The coster, who rejoices in the name of Horace Green Smith, amused at her ingenuousness, invites her to an outing, but, fearful of derision, suggests some secrecy about it and implies a suggestion which shatters the dream of Amanda, who tearfully concludes "It is not to be." "Op o' Me Thumb is the work work of Frederick Fenn and Richard Bryce, authors who certainly give evidences of splendid promise. It is a well constructed piece, human, direct and convincing in the limning of its characters and the naturalness of its dialogue. It is a vital page from the book of life and as Amanda Miss Adams gives a performance that is perfectly composed as to the theatric details, deliciously quaint in its humor and compelling in its pathetic force. There is the real air of Whitechapel about the coster of Arthur Byron. It is a sustained bit of character work with a picturesque suggestion in nice keeping with the spirit of the environment. The remaining roles of the

mistress of the laundry and her workwomen are carefully and effectively enacted by Ethel Winthrop, Mary Galyer, Margaret Gordon and Violet Rand.

HUDSON. "Strongheart." Comedy drama by William C. De Mille. Produced January 30 with this cast:

Taylor, Macey Harlam; Ross, Richard Sterling; Reade, Taylor Holmes; Thorne, Sydney Ainsworth; Frank Nelson, Francis Bonn; Dick Livingston, Henry Kolker; Soangataha, Robert Edeson; Mrs. Nelson, Jane Rivers; Molly Livingston, Louise Compton; Dorothy Nelson, Percita West; Nash, Harrison Ford; Tad, Charles Sturgis; Josh, Lawrence Sheehan; Benton, B. F. Small, Jr.; Buckley, Edmund Breese; Farley, Madison Smith.

In his devotion to the native playwright Robert Edeson might properly be called the Roosevelt of the American drama. Since his advent as a stellar attraction the home dramatist has been exclusively employed by him; nor has his faith in the same been misplaced. In the vernacular of the day, they have "delivered the goods" and the rewards have been proportionate. In his present offering at the Hudson Mr. Edeson has gone still further in his patriotic inclinations. The title role of Strongheart is none other than a full-blooded North American Indian. It is a very picturesque and romantic character which he presents, and, thanks to the skill of his playwright, he has secured a comedy drama



Dorothy Donnelly William Courtleigh

Frederick Perry

Act III. Friquet's suitors pay court to her in the swing

Marie Doro

Wright Kramer

Alison Skipworth

SCENE IN "FRIQUET" AT THE SAVOY THEATRE

which will thrill the hearts of the matinee girls and fire the zeal and enthusiasm of the college under-graduate. Nor is it by any means deficient in those characteristics which appeal to those of maturer years. It is a deft and ingenious combination of the humors of college life and the clash and stress of the deeper emotions growing out of racial prejudice.

Strongheart is taking a post-graduate course at Columbia. He is one of her football bulwarks, but through the machinations of a jealous collegian, is accused of treachery to his alma mater and forced to resign from the team on the occasion of the great match. Received into the homes of his friends, he has fallen in love with the sister of one of his chums. She reciprocates his passion, but the call of his people and the difference in their blood leads to a pathetic farewell.

The scenes at Columbia are bristling with comic detail. The varying types of collegiate character are neatly drawn and the incident in the training quarters between the heroes of the big football game is stirring in its youthful fervor. The dramatic side is admirably handled. The dialogue is sincere and direct; the climaxes sustained, and the whole effect one of genuine dramatic merit. Mr. De Mille, who, by the way, wrote his play some three years ago and therefore cannot be accused of deriving his inspiration from "The College Widow," is a young writer and gives every evidence of contributing some valuable additions to the native drama.

Mr. Edeson gives a strong and virile rendering of Strongheart. His description of the game from which he is debarred is a graphic and sustained bit of elocution, and his scene of renunciation marked by deep pathetic feeling. Taylor Holmes as a "grind," and Richard Sterling as a freshman are amusingly true to life, and Sydney Ainsworth as the juvenile villain plays with admirable distinction and repose. As Billy Saunders, "a senior by courtesy," Herbert Corthell with his slang and gaucherie is one of the distinct hits. Edmund Breese plays a dual role, and whether as the abusive head football "coach" or as the stolid Indian messenger is equally artistic and effective. Percita West brings youthful charm and grace to bear upon the heroine. The large cast is most happily chosen and the stage management excellent.

SAVOY. "Friquet." Drama in four acts by Pierre Berton and "Gyp." Produced January 31 with this cast:

Hubert De Ganges, William Courtleigh; Marquis De Tregarec, Orme Caldara; Bauge, Wright Kramer; Baron Schlemmer, Frederick Perry; D'Hourville, Ernest Glendinning; Barfleur, John Heron; Jacobson, Frank Losee; Mafflu, W. J. Ferguson; Another Clown, Edgar Allen Woolf; Friquet, Marie Doro; Madame Schlemmer, Dorothy Donnelly; Madame De Vertancourt, Flossie Wilkinson; Madame De Villiers, Florida Pier; Mariquita, Alison Skipworth; Julie, Virginia Staunton; A Dresser, Eugenia Flagg.

The inherent, determining causes of failure in a play should as readily be seen in the manuscript as on the production of it. Certain elements, it is true, are not ponderable until actually seen in performance, and because of this fact managers must often take risks. Production multiplies the risks, for disaster may come from imperfect stage management and inadequate acting. The novelty of "Friquet" may have been counted on to outweigh the imperfections of the piece. The first act passes behind the scenes of "the Great American Circus" at a town in France. It is the interior of a large canvas tent. Friquet is a circus rider, a waif whose only friend is the clown who has reared her from infancy, having found her by the roadside abandoned. She is maltreated by the cruel master of the circus; a wilful and rebellious creature she. Her revolt culminates at the time of a visit by the Mayor and titled visitors, and to them she appeals. The handsome Mayor releases her from her bondage and places her in charge of a baroness, who takes her to her chateau. Here failure begins. The Mayor is the lover of the baroness, a married woman. The baron, the husband, presses his illicit and unwelcome suit on the girl. Friquet loves the Mayor, and in order to save her benefactor and his mistress when they are discovered in one of their assignations in a studio adjoining the castle she assumes the seeming guilt. Then she returns to the circus and conveniently falls to death from a trapeze. It was obvious that a clumsy attempt had been made to "adapt" the French situation, but it was the same old story and complication of marital infidelity and intrigue, in spite of the modifications. The result was that there was not a single sympathetic character in the play, Friquet least of all. In one scene Friquet, whose muscles are supposed to have been hardened to steel by her circus training and who knows boxing, has a bout

with the groom and "puts him to sleep." This was novelty, but not profitable novelty. To some extent, the absurd effect was due to bad stage management—one of many instances. The groom should have been smaller. Miss Marie Doro should have been larger. A very capable little actress she is, but no woman on the stage can make sentiment out of moonshine. Moonshine was trained on her like a calcium light throughout. Of course there were scenes in the play that only a professional of the highest class could write, but the good and the bad jostled each other discordantly. Such a fine actor as W. J. Ferguson, as the clown, was wooden.

KNICKERBOCKER. "The Brighter Side." Comedy in four acts from the French of Alfred Capus, by Louis N. Parker. Produced February 6 with this cast:

André Jossan, E. S. Willard; Mme. de Morenes, Mabel Dubois; Baron de Morenes, J. R. Crauford; M. de la Baudière, H. Cane; Mme. de la Baudière, Lelia Repton; Lucienne de la Baudière, Gladys Granger; Charles de Neray, Walter Sauter; M. Lormois, H. Barfoot; Gaston de Rive, H. Cooper-Cliffe; Mme. de Rive, Alice Lonnon.

Mr. Willard is a favorite player with metropolitan theatregoers, but the appeal he made with new plays during his recent visit to New York was not particularly successful. Houses two-thirds empty greeted both "The Brighter Side," a French play, and "Lucky Durham," Wilson Barrett's piece. When, however, this splendid melodramatic actor fell back on his old repertoire "The Middleman" and "The Professor's Love Story," the receipts at once picked up, showing beyond peradventure that Mr. Willard's special public prefers to see him in what are technically known as "character" parts rather than in straight comedy. "The Brighter Side," which was called "The Optimist" when first tried in Philadelphia, one or two seasons ago, is in the original entitled "La Chatelaine." In Paris, the two leading characters—those of the impecunious lady who has an old castle to sell and the sentimental engineer who buys it for three times what it is worth—were acted respectively by Mme. Hading and M. Guitry. The play is distinctly French in atmosphere, and has all the artificialities of its species. The dialogue is bright, although the translating has been rather clumsily done. It is not necessary to detail the plot as the story was told in full in this magazine at the time of the Paris production. Suffice to say that the piece proved very talky in its English dress and slow in action. While Mr. Willard acted the role of the fairy godfather with his usual grace and authority, the audience was at no time carried away with enthusiasm. There are one or two pretty love scenes in the

play, but it is all very improbable and the manner in which a troublesome husband is finally got rid of is tricky in the extreme. Alice Lonnon, a tall blond woman, who is now Mr. Willard's leading lady, is good to look upon, but her stage work is quite colorless. "Lucky Durham," produced January 22, proved a failure.

MADISON SQUARE. "Mrs. Temple's Telegram." Farce in three acts, by Frank Wyatt. Revived February 1 with this cast:

Jack Temple, Frank Worthing; Frank Fuller, William Morris; Captain Sharpe, Frank Gheen; Wigson, Thomas A. Wise; John Brown, Edwin Fowler; Mrs. Jack Temple, Grace Kimball; Dorothy, Marion Lorne; Mrs. Frank Fuller, Margaret Drew; Mrs. Brown, Cary Hastings.

The Madison Square Theatre, renovated and made safe and more comfortable, re-opened with a success. This is, in many ways, fortunate, for recently it has become the belief of managers that pure farce was no longer tolerated by the public. In fact, some of the recent farces have sought to save themselves by being called on the bills "comedies." The reason of this decline in farce is obvious. For the most part, they have been vicious, and the French point of view had not been eliminated from them. "Mrs. Temple's Telegram" has long been known on the road as "Who's Brown?" The complications follow in quick succession, and are constantly diverting. A wife does not believe her husband's explanation of his absence for an entire night which he had spent night in company with another occupant of the car of the Ferris wheel, a woman unknown to him, because of a disarrangement in the machinery of the wheel itself. His wife not believing the truth, he invents a lie, saying that he had been with a friend, supplying offhand a name and address to which the wife immediately sends a telegram. Both name and address happen to be real. The woman in the car with him finally turns out to be the wife of a friend of his, who stands by him in his lie. This is discovered later. Out of this state of affairs grow complications that fill the evening with entertainment. The cast contributes in an unusual degree to the success of the farce. Frank Worthing, William Morris, Thomas Wise, Miss Grace Kimball and Margaret Drew have the personality and refined art associated with all real success before this public.

PRINCESS. "The Passport." Farce in three acts by B. C. Stephenson and W. Yardley. Produced February 10 with this cast:

Ferdinand Sinclair, T. Lovell; Christopher Coleman, M.P., Edward Terry; George Greenwood, Arthur Cornell; Algy Grey, Hylton Allen; Henry Harris, W. H. Day; Pattison, W. H. Denny; Schmirkoff, George



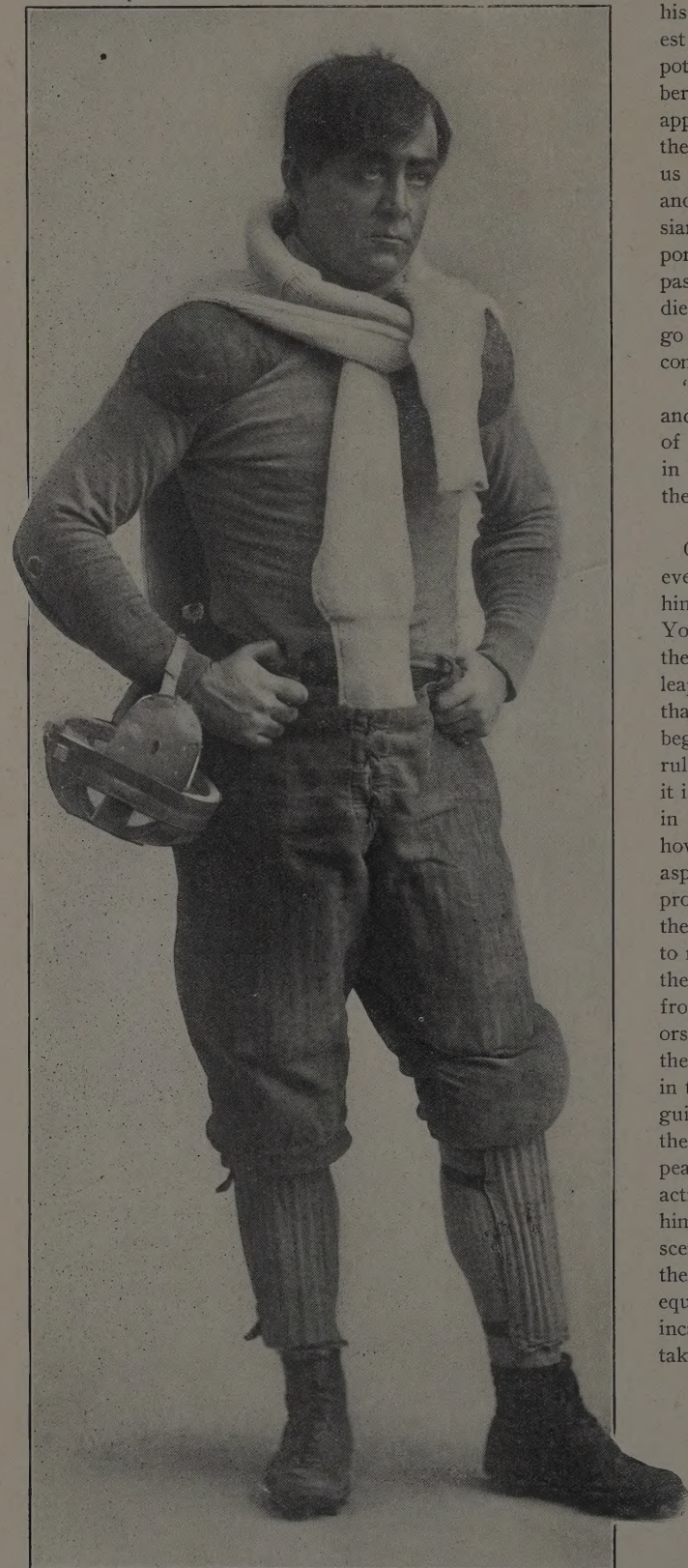
Byron, N. Y.

Thomas A. Wise
as the butlerEdwin Fowler
as Mr. BrownCary Hastings
as Mrs. BrownWilliam Morris
as Frank FullerFrank Worthing
as Jack TempleGrace Kimball
as Mrs. Temple

SCENE IN "MRS. TEMPLE'S TELEGRAM" AT THE MADISON SQUARE

Howard; Pedrovski, C. McManus; Mrs. Coleman, Nellie Mortyne; Mrs. Darcy, Olive Wilton; Mildred, Beatrice Terry; Violet Tracey, Nellie Malcolm; Markham, Clara Earle.

Edward Terry has provided us with something cheerful in "The Passport." He is a good comedian and an uncommonly fine character actor, but he was not cheerful in "The House of Burnside." In that play no comedian could be cheerful after discovering that one of his grandchildren was a bastard, the mother refusing to disclose which one. He showed his fine quality in it, but the play missed fire. His production and performance of "Sweet Lavender" was too English. "The Passport" is a most



Robert Edson as the College-bred Indian Strongheart

diverting play, but it is also too English. It may seem ungracious to say this, but it may be said in the best natured frankness. London must have seen more to laugh at in the farce than we see to laugh at. Theoretically the fun is there, but we miss a measure of that fun, for we cannot realize how amusing it is to have a traveling member of Parliament suffer indignities at the hands of frontier officials of Russia. Read *Punch* and you will discover that, to the English mind, nothing is more laughable than for a rustic to meet a lord on the road and treat him as if he were an ordinary person. To this public a member of Parliament is, in a play, an ordinary man, genus Man. His vanities, his manners, his oddities even, are matters of geographical interest only. Get out of his own latitude and longitude, he loses these potentialities of comic effect. It is pleasing to know that a member of Parliament can figure in farce. Mr. Terry does get an appreciable amount of fun across the footlights. He makes all the points. He is one of the very best actors that have visited us from England. The action of "The Passport" is animated and amusing. The member of Parliament is arrested on the Russian frontier for having stolen what turns out to be his own passport. A friend of his finds a handsome widow who has lost her passport, and as he has one which includes his wife, who had died since the document was made out, he arranges to have her go through in the name of his wife. After the return to London complications arise from these circumstances.

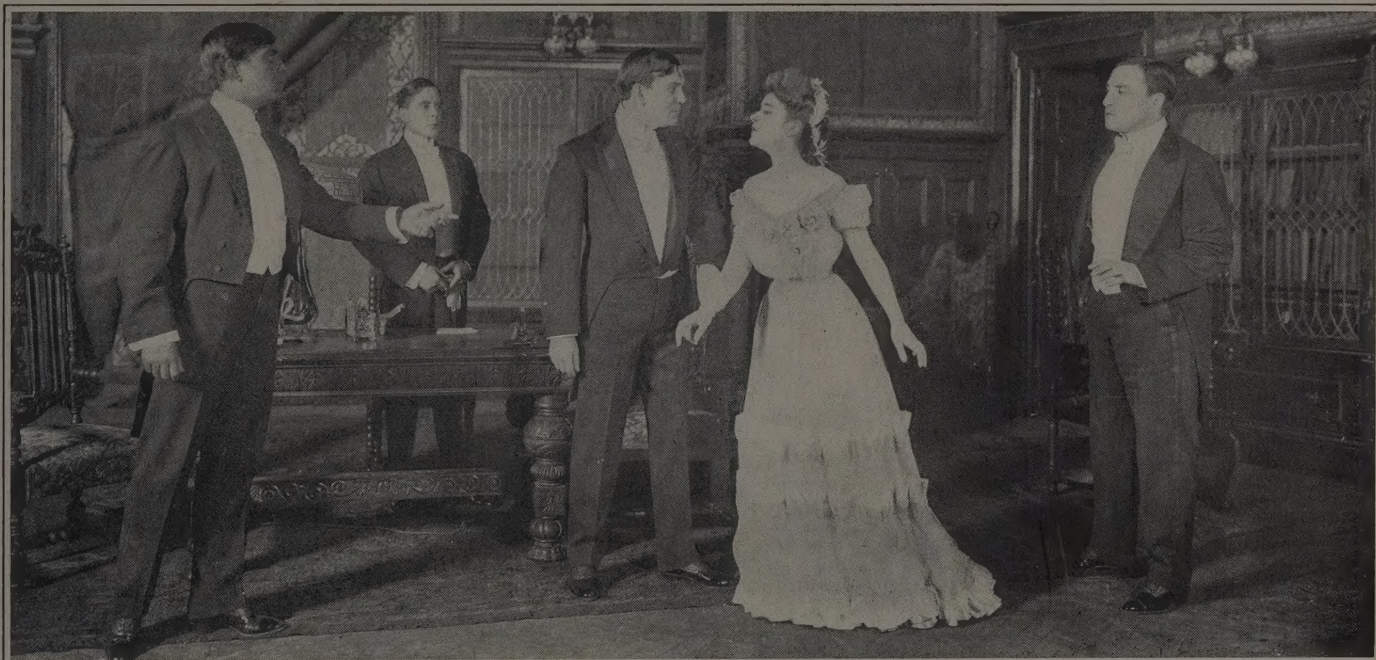
"Love in Idleness," a comedy in three acts, by Louis N. Parker, and presented earlier by Mr. Terry, is an exposition of the evils of procrastination. Procrastination is the thief of time. "Love in Idleness" is a waste of time nor did Mr. Terry's methods in the principal role accomplish much in relieving the tedium.

Occasionally an adventurous actor, with a view of putting everything to the touch at a single performance, and establishing himself by means of a sensational success, ventures into New York and gives a matinee. It is not impossible that, some day, the actor's estimate of himself may be accepted, and that he may leap into sudden fame fully recognized. It is not impossible, for that is practically the history of David Garrick. Julia Marlowe began an assured career with a matinee of the kind. But, as a rule, these adventures are rash intruders. It might be said that it is not worth while to record the absolute failure of Aldora Shem in his production of "Hamlet" at the New York Theatre. It is, however, well enough to do so. There is a belief among many aspirants for the highest honors of the stage that New York is provincial in its reception of attempts like these. Unquestionably, the appearance of a new actor for a single occasion would have to make manifest extraordinary powers and an art comparable to the best that New York has seen. There are lessons to be drawn from the miserable failure of Mr. Shem for the benefit of all actors. This newcomer is obviously ignorant of every tradition in the acting of "Hamlet." Tradition cannot be ignored or defied in the acting of Shakespearian plays. We have some very distinguished and established actors who seem to think otherwise. For the most part, the traditional acting of certain scenes in Shakespeare represent the highest expression, and whenever actor or actress evades the tradition, it is because he fears to measure himself with the highest. There is no dodging of the potion scene in "Romeo and Juliet," for example. "Hamlet" is full of these tests. Mr. Shem neither followed tradition nor gave any equivalent to any point. He was absolutely without emotion, and incapable of any surprise at anything that happened. When he takes the lamp to look behind the arras, he does express a very slight surprise, but the meaning of it seems to be that he was surprised that he had not really killed a rat. His performance was utterly preposterous. It matters not what his philosophical views and study of the play may have been, he had no expression, and acting is expression or nothing. It may be recorded that the performance and the production was the worst, not the most laughable, but the most stupid performance ever seen in New York within memory.

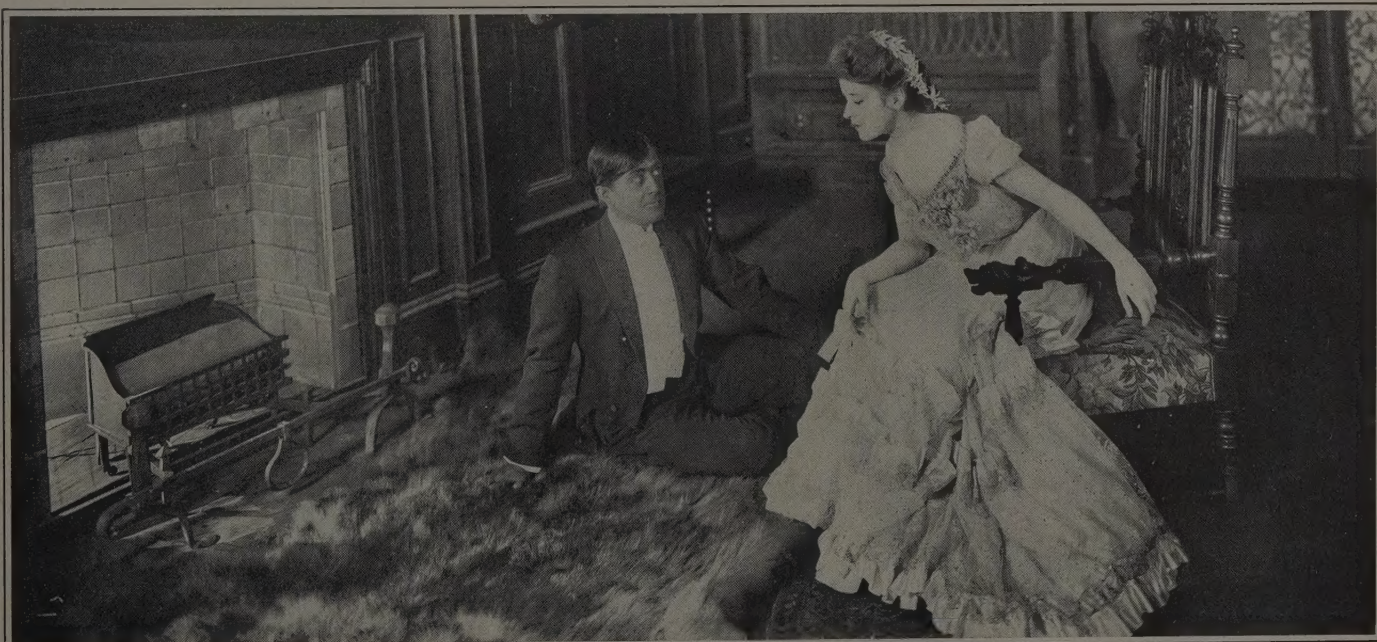
SCENES IN DE MILLE'S PLAY, "STRONGHEART"



Francis Bonn Edmund Breese Henry Kolker Robert Edeson Macey Harlan Herbert Corthell Richard Sterling
The Columbia team discovers that their signals have been sent to the Manager of the opposing eleven



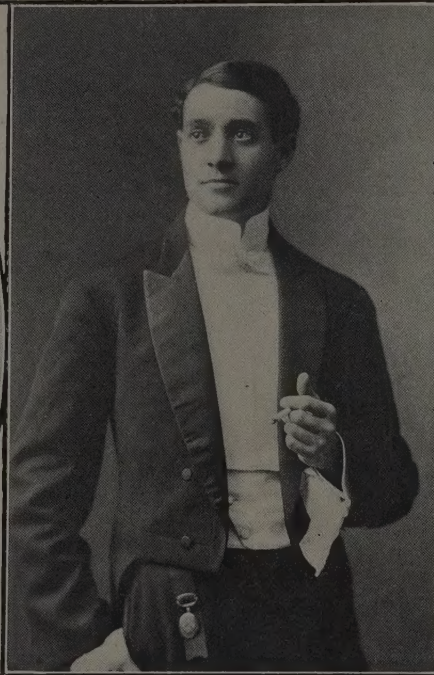
Robt Edeson Sydney Ainsworth Francis Bonn Percita West Henry Kolker
Frank Nelson seeks to prevent Strongheart from declaring his love for Dorothy



Robert Edeson Percita West
Strongheart declaring his love for Dorothy



MISS BEULAH WATSON
Young actress now playing in "The Pit"



ELLIOT DEXTER
Lately seen in the revival of "Siberia"



MISS JANE OAKER
As the wife of Curtis Judwin in "The Pit"

MAJESTIC. "Buster Brown." Extravaganza in two acts by C. Newman and G. T. Smith. Produced Jan. 24. Cast:

Buster Brown, Master Gabriel; Tige, George Ali; Jack Wynn, George Tennery; Rocky O'Hare, John Young; August Yunkle, Bobby North; Thomas Brown, William Naughton; Mary Brown, Nellie Butler; Susie Sweet, Nina Randall; Mrs. Sweet, Jennie Reiffarth.

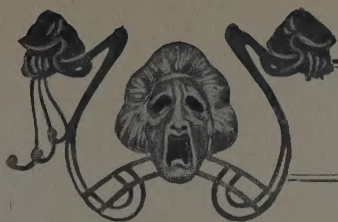
Buster Brown promises to be as successful on the stage as he has been in the comic supplements. Master Gabriel, "America's Toy Comedian," to quote the playbill, succeeds in looking exactly like the familiar figure of the cartoons, and he is ably seconded by his dog Tige, a very agile dog with marvellous facial expression. Gabriel is distinctly clever; he looks about six, whereas he is really twenty-four; his voice is childish without being shrill, and he is a good mimic, especially in the second act, where he appears as a little Dutch maiden. George Ali (Tige) keeps the audience continually on the alert, while Mamie Goodrich (Gladys O'Flynn, the Brown's cook), John Young (Rocky O'Hare, tramp), and August Yunkle (a supposed politician) supply a rough comedy element. One of the most remarkable features of the production is the elaborate and extremely well done drill of the Scotch Fusileers in the second act, where twenty-four girls go through complicated manoeuvres at a very quick tempo, with mathematical accuracy, four of them playing cornets in the finale.

A matinee of three plays by W. B. Yeats, the Irish poet, at the Hudson Theatre recently introduced to New York theatregoers Miss Margaret Wycherly, a good-looking young woman whose external favors are accompanied by superior intelligence and refinement. She has a soft, sympathetic voice, whose appealing sweetness lingers long in the ear. But she too frequently destroys her vocal effectiveness by indistinct utterance. As "Cathleen Ni Houlihan" Miss Wycherly succeeded in sending across the footlights some of the pathos written into the lines of a character typifying crushed, broken down, despairing Ireland. But though Miss Wycherly's artistic feeling might enable her to act a variety of roles in creditable fashion, she is neither by temperament nor personality apt for the depiction of heroic gloom and mighty griefs. She showed in her best in a morality play as "Teigue the Fool." Here she rendered wide-eyed innocence, the artless candor, the quiet playfulness, the essential lovability of a simple-souled boy with perfect spontaneous charm and grace. This winsome impersonation made one hope to see her one day as Rosalind, or Viola, or Beatrice.

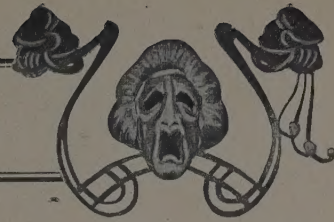
LIBERTY. "The Education of Mr. Pipp." Satirical comedy, by Augustus Thomas. Produced Feb. 20 with this cast:

J. Wesley Pipp, Digby Bell; Mrs. Pipp, Kate Denin Wilson; Julia, Marion Draughn; Ida, Janet Beecher; John Willing, Robert Warwick; Herbert Fitzgerald, Fred Courtenay; Count Charmarot, W. S. St. Clair; Duc de la Touraine, Sam Colt; Baron Haussling, C. Jay Williams; Lady Viola Fitzmaurice, Jennie Eustace; John Firkin, Ellenore Carroll.

This piece may be classed among the pot boilers. Although fashioned by the same skilful hand that turned out "Arizona" and "The Earl of Pawtucket," there is little in it suggestive of Augustus Thomas' superior workmanship. Standing on its merits as a play, apart from the interest in the pictures on which it was founded, the piece is entirely conventional. The suggestion was made that the types Charles Dana Gibson presented in his drawings would prove amusing on the stage and Mr. Thomas, following the example of other fashionable authors, was not above turning an honest penny by cutting the dramatic cloth to fit. The result is a piece amusing enough, no doubt, in its way, but hardly to be dignified by the name of comedy. Mr. Gibson's amusing characters, the henpecked Mr. Pipp, his parvenue shrewish wife, another Mrs. Malaprop in her attempts at graceful speech, her two daughters, lovely Gibson types, their lovers and the adventurers who lay siege to papa's money,—all this is good material for legitimate comedy. It has been treated, however, in a wholly conventional manner, and while the extravagances of the comic types do not fail to evoke laughter, the piece can be viewed only as a theatrical entertainment of the flimsiest order and, doubtless, in the hands of a cast less competent would have failed to make any impression whatever. The whole burden, in fact, is on the actors, for it is the types that they depict which really amuse the audience; the play itself does not count. Some of the blunders of stage management seem inconceivable. The adventurers were made preposterously villainous, their clothes and actions so loud that they might just as well have borne a label "we are crooks." Greater managerial skill had been shown in securing two girls of the Gibson type to impersonate the two daughters. Janet Beecher, who made her stage debut, and Marion Draughn, are lovely specimens of that aristocratic and exclusive American type. Digby Bell is excellent as Mr. Pipp, giving all the unction of the role and not missing a humorous point where one could be scored. Kate Denin Wilson played Mrs. Pipp with equal felicity, and Jennie Eustace, as usual, was charming as Lady Fitzmaurice.



The Real Lawrence Barrett



By His Daughter



Lawrence Barrett

MY father's life as an actor and student of the drama is too well remembered for me to have to do more than touch upon it. When, however, I attempt to tell something of Lawrence Barrett's home life, so many beautiful memories of my dear one crowd upon me that I find it difficult to select only a few, so as to keep within the limits of this brief article. Need I say that he was a most loving father and devoted husband,

and, although he has been dead nearly fourteen years, his spirit is with us as clearly to-day as though he had but left us for a journey and would soon return.

Lawrence Barrett's life as a young man was a very hard one, and he won his way step by step through almost insurmountable obstacles. Not until late in life did he reap the reward so strenuously worked for. Then, he would take his three months' vacation, at our cosy home at Cohasset and, putting aside the player's costume and paint, would also throw off all cares as actor-manager, and settle down to enjoy himself, and make enjoyable to others, the well earned rest.

Our home at Cohasset was simple, but my father loved it dearly and it has many memories of men known and loved by the world. There, William Warren, who, in my father's youth, had given him his first theatrical help, was an honored guest until his death, and the spare room was for many years called the "Warren room." My father's "den," a picture of which appears here, was an assembly place for all. The walls were lined with books and mementoes of the stage and dear friends, and hung with portraits of actors and statesmen. There each evening we would all gather to hear my father read, or tell of his plans for the future, or else Stuart Robson or William Crane (both of whom lived across the harbor) would drop in and then the stories would come fast and furious.

Edwin Booth invariably spent part of his summer vacation with us. Of his life-long friendship with my father and their business connection I need not speak here, as it is known to all, but I cannot refrain from mentioning my father's devotion for the great tragedian and of our (Lawrence Barrett's children's) love, second only to that for our father, for him. I remember one evening that we had been making a fearful noise, playing battle-door and shuttlecock. My father turned to Mr. Booth and said, "Ned, does that noise bother you?" And in the most resigned voice possible, Mr. Booth answered, "No, Lawrence, I am used to it now." Poor man, he loved us so much that he had schooled himself to stand our noise rather than

spoil our fun. He was considerate for all, even for children.

My father always kept a boat of some sort and on the "Breeze," the last yacht he owned, he was usually to be seen at his best. When on the water he seemed ten years younger, and would laugh, joke and romp with us, just like a boy. He also enjoyed his horses, and drove daily with my mother. He was an omnivorous reader and, when not out of doors, was always to be found with a book either in his "den" or on the piazza. He kept up a voluminous correspondence, and I have in my possession many valuable letters to him from Browning, Tennyson and other famous writers which I hope one day to give to the public. Browning's letters are especially interesting, for they show a deep regard and respect for my father, and gratitude for his help in producing the "Blot in the Scutcheon," which, it will be remembered, my father presented for a time. The play was an artistic success, although it never paid expenses, and yet Browning was so pleased with its artistic triumph that he said in one of his letters, "Had Macready been a Barrett, I should have been a dramatist." This was an acknowledgment of my father's assistance in preparing the great poem for stage presentation. There are other instances of the same kind which lack of space alone prevent my entering upon here.

Oh, that my pen were eloquent to tell enough of his sweetness, his absolute trust in those he loved, his keen sense of honor, his deep reverence for the womanly woman, his fearlessness when going to put himself under the surgeon's knife, his brave battling with all the hard trials of life and his patient sweetness in his last year when he suffered so much physically.

It is not generally known that Lawrence Barrett fought for his country in the civil war as a captain in the Massachusetts 22nd Volunteers, and then was retired with honors. He acted in New Orleans through the yellow fever pest, and when he left,

the citizens of that town presented him with a silver pitcher and cups to show their gratitude for easing their burdens a little, by his art, during that dread period. It was there that his great friendship with General Custer began, which lasted through the latter's lifetime. A large ball was given one night in the general's honor in the hotel, and when my father came home from the theatre and was trying to steal upstairs unnoticed, a very gorgeous officer in full dress, with glori-



Collection Edith Barrett Williams

Edwin Booth and Lawrence Barrett in "the den" at Cohasset during the summer vacation

ous golden hair and a figure like a young god, caught him by the arm and said, "Not so fast, Mr. Barrett, I have promised the ladies not to return without you," and in spite of all remonstrance and in his business clothes, my father was dragged into the ball-room

(Continued on page xvi)



Copyright Will Armstrong, Boston

Nance O'Neil, in Thomas Bailey Aldrich's drama, "Judith of Bethulia"

Nance O'Neil and the Mantle of Cushman

(Chats with Players No. 36)

"I TOOK my name from these."

Nance O'Neil, who in private life is Miss Gertrude Lamson, handed the writer the portraits of two actresses of a former generation, touching them with the reverence which she would accord to a sacred relic. They were quaint likenesses of women of another age, women with fine faces, glowing with temperament, vital intelligence and a superb femininity, qualities from which the hair, rolling uncompromisingly away from brow and ears, the gowns in stiff, unlovely folds of heavy silk, and broad, inartistic collars and cuffs, did not detract. They were the faces of Nance Oldfield and Eliza O'Neil. Miss O'Neil's large, serious eyes sought her caller's to see whether the presentments were having their proper influence. If they had not, there is no doubt that the interview would have been brief with this interesting young woman in whom many see a legitimate successor to Charlotte Cushman.

"They are my patron saints," said Miss O'Neil. "At least, I call them so." She placed them on the mantel in the reception

room of her suite at the Breslin Hotel, still with the peculiar, lingering tenderness of touch bespeaking veneration.

At this point entered McKee Rankin. Big, florid, and with little brown eyes like smouldering coals, Mr. Rankin has been to Nance O'Neil's career relatively what David Belasco has been to Mrs. Carter's, and the young actress calls him "Mr. Mack," just as Mrs. Carter calls the magician of Forty-second street "Mr. David." Mr. Rankin is the man of original faith in Miss O'Neil's possibilities. He was her first manager; he is still her acting manager. He it was who developed that talent which captured Boston, San Francisco and the Antipodes, and which New York and London likewise have accepted with reservations.

"The learned critics of New York who have chosen to say that Miss O'Neil's work is crude have reckoned without me," said Mr. Rankin. "She has been under my direction for eleven years, and I have taught her all I know. I have been on the stage for forty years, and know its mechanism. She knows all the tricks of technique. If she hasn't it here," Mr. Rankin touched his fore-



Will Armstrong, Boston

MISS O'NEIL AS MAGDA

This is the actress' favorite role, yet New York liked her least in it

head with an emphatic finger, "that is another matter; but crude she is not."

Mr. Rankin told of the visit paid him by a shy, lank girl at his office in the Alcazar Theatre, at San Francisco, eleven years ago. She was eighteen and looked younger. She was not even pretty, but, like the ugly duckling, gave promise of eventual beauty. She was awkward and nearly tongue-tied, a half-fledged school-girl, but McKee Rankin noticed two points about the candidate for stage

work. They were her deep, serious eyes that spoke of a brooding soul and the type of mind that has the inward gaze. He felt that which every one feels on meeting Nance O'Neil, a magnetism that grips and holds and will not let you go until you are out of reach of her rich, low-toned voice, out of sight of the tall, pine-like young figure. And even then her haunting hold has not gone, for you remember her eyes.

Seriousness and sincerity, those invaluable assets for every manner of life, except, perhaps that of society, were the keynote of Gertrude Lamson's character at eighteen. They are the characteristics of Nance O'Neil at twenty-nine. They will be her unmistakable traits at sixty.

"I had to say to the girl," continued Mr. Rankin, "what almost every girl hears from a manager when she wants to go on the stage, 'I have nothing now,' but I remembered her, and when a few weeks later I was putting on the play 'Sarah' at the Alcazar, and needed some one for a small part who yet had a dominant personality, I said: 'Where's the address of that long school-girl that was here last month?' There was some discussion as to a dozen addresses that had been left in the same way, but we fixed upon the name and sent for her. She made her debut with us in a one-line part in 'Sarah.' We were changing the bill often, and thereafter whenever I needed her I sent for her and gave her a line or two. A few months later my daughter, Phyllis Rankin, happened to be at the theatre one morning at rehearsal. She heard the girl speak a few pathetic lines.

"'Father, that is wonderful,' she said. 'Why don't you develop her?' It was Phyllis, after all, who awoke me to the real possibilities of the girl."

Mr. Rankin now went downstairs to keep another interviewer at bay as long as possible, and the chat with Nance O'Neil began.

"I was much alone and never understood when I was a child," she said. "It was the sad, old story of a child being constrained out of her natural bent. I am deeply sorry for children who are warped from their real natures by parents whose intentions are good but whose effects are always bad. That is the reason, perhaps, that I care so much for Magda. It is my favorite rôle. Magda was a good character. She had the maternal instinct, which is the grandest trait of womanhood. Her love for her child was supreme. She suffered and was warped by the cramped circumstances of her narrow life as a child.

"My child nature was the more sensitive to small tortures, per-

haps, and the great ones, too, for sorrow is only relative and childhood, too, has its tragedies, because in me were united two contradictory, keenly opposite natures. My father was a New England man, full of the traditions of Puritanism. My mother was from the South, and loved beauty and form and color. The contradictions of these two inherited natures within me puzzled my teachers. I was a lonely, unhappy child, with but one desire. I cannot remember when I did not intend to go on the stage. A years before I would have graduated I left Snell Seminary, because I would have had to take some finishing studies that I did not care for and that I thought would be of no use to me. I met Mr. Peter Robertson, who had been called the gentlest of the great critics, and he took me to see Mr. Rankin.

"While I would like to know that every one's brief childhood is a happy one, I began to see, after I went upon the stage, the ripening, educational value of a lonely, misunderstood childhood like mine. I don't think any child was ever so much alone as I. Particularly do I remember the months I spent with my aunt in Calaveras County, near the big tree line. I know the Bret Harte country thoroughly."

Nance O'Neil paused and, leaning forward, clasped her hands about her knees. Her blue gray eyes were full of reminiscence. One would fancy her smaller and younger, a slim figure with great eyes, adream in the foot-hills of the Sierras. She drew a deep, sighing breath.

"The vastness, the grandeur of it gave me a new outlook upon life. I seemed to draw something of the strength and peace of the mountains in myself. I pray that I may never lose the serenity I drew from them."

We left the snow-capped Sierras, and with a wave of the wands of imagination we were again at the more or less prosaic threshold of the theatres.

"I played at the Alcazar Theatre, under Mr. Rankin's management, for six weeks. We went to Los Angeles, presenting 'The Danites,' 'The Lights of London' and 'The Banker's Daughter.' The following spring we were in Denver, and I followed Maud Harrison in the part of Kate Christensen, in 'Storm-beaten.' This was followed by 'A Legal Wreck' and 'Arabian Nights' and other comedies. We produced 'Tril-



Copyright Will Armstrong, Boston

MISS O'NEIL AS MEG MERRILIES

by,' and I played the title rôle. Then we went on tour and I played Mrs. Younghusband in 'Married Life,' Ethel Granger in 'Snowballed,' Rose Dalwimple in 'In Honor Bound,' and Edith Marsen in 'The Private Secretary.' My first appearance in the East was as Annie Dunning in Mr. Rankin's play, 'Judge Not,' the name being changed afterward to 'True to Life.' We opened at Forepaugh's Theatre in Philadelphia. Seven years ago I made my début in New York as leading woman in the stock company at the Murray Hill Theatre. I think, perhaps, my first success was on the road as Nancy Sykes in 'Oliver Twist,' and probably people who remember me in that period recall my work in 'Leah the Forsaken.'

"It is odd," she said thoughtfully, "that an artist's view of his favorite rôle and that of public and critics are never the same. For example, I like my Magda best of the sixty or more rôles I have played in my eleven years on the stage. Your New York critics, at least, do not. I have received more praise for my playing of 'Elizabeth of England' than for anything else I have ever played, and I like it the least. In fact, I never liked the play.

"I shall go right on," said Miss O'Neil, when asked about her plans. "What can any of us do but follow the light within? What can one do but play a part as she sees it? My choice is the serious and the poetic drama, and I shall go on playing in them, partly because I like them, and in part because I am best adapted to them. In part, too, because a large proportion of the audiences of the world prefer them. I shall come to New York every year. The principal fault your critics find with me is that I am not yet thirty, but that is a fault I shall overcome very soon. I am quite aware that New York must be wooed a long time. I am merely repeating history. Julia Marlowe came here again and again before she was finally accepted; and so, I am told, did

Mary Anderson." With such examples, I need not despair.

Miss O'Neil is preëminently an outdoor girl. Her sweeping, almost boyish stride proclaims it. Her perfect health and superb nervelessness declare it. Her calm, sane view of life bespeaks it. She is fond of horseback riding, and prefers to ride straddle, like a man, to using the conventional woman's side saddle. At Tingsboro, on the Merrimac, close to the village where her Puritan father was born, is her place of refuge, the new country home she bought last summer.

"I have 200 acres, and I mean to buy another tract that will make the estate one of five hundred acres," she said. "In front of the place as it stands is a big iron gate. I am buying the rest chiefly because of another iron gate. Then I can lock them both. No one may enter unless I wish, and," with the sigh of a tired woman, "there I will rest, away from whatever distracts or disturbs."

Something white and furry and graceful came into the room with stately step and surveyed us with keen inquiry and rare intelligence. Miss O'Neil gathered it into her arms and gravely introduced it.

"This is Magda," she said. "Isn't she a beautiful cat? She has traveled five thousand miles with me."

A room facing east, and three flights up at Tingsboro, Miss O'Neil calls her shrine. Here she keeps Ristori's stage jewels, which she bought from that famous tragedienne's niece, in Melbourne. Here are faded programmes of first nights of half a century ago, and portraits of the actors and actresses of generations and even centuries ago. And here this earnest girl goes every day to worship with the passionate zeal of the devotee; enveloping herself in the atmosphere of the great past, at the shrine of the true art.

ADA PATTERSON.

The Great Ristori as She Is To-Day

FEW people realize that the great Ristori is still living. The famous Italian actress left the stage definitely in 1898, and to most theatre-goers, even in her native land, her name lingers only as a glorious memory.

The one-time world celebrated actress is now eighty-three years old, and since her retirement from public life her seclusion has been absolute. She lives quietly at her home in Rome, but her occasional appearances in public—as, for example, two years ago, when she occupied a box at Salvini's performance in Rome—is always a signal for an enthusiastic demonstration.

The rooms of her house are filled with statues and pictures of herself, portraits of celebrities, and in a time-blackened frame is a faded little picture of a house of modest appearance, standing in a little street—the house where she was born, situated in the street which now bears her name. She possesses decorations and valuable souvenirs from all the crowned heads of Europe; among these the Order of Merit, bestowed by the King of Prussia, with a royal rescript, authorizing her to wear it. She is said to be the only woman ever honored in this manner.

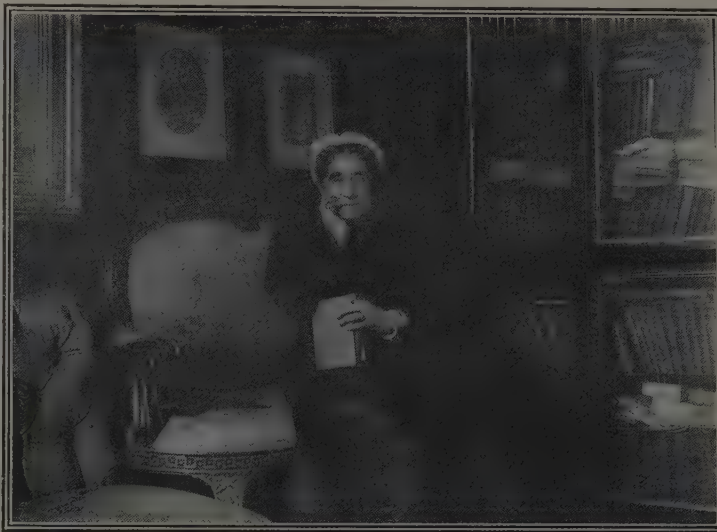
The warmest friendship existed between Ristori and the

eminent statesman, Count Cavour. They corresponded regularly, and she possesses a letter in which he thanks her for valuable services to the Italian cause at the Court of St. Petersburg. It was at his request that she finally consented to present to the Turin gallery the portrait of herself painted by Ary Scheffer. Among her personal friends were Lamartine, George Sand, and Alexander Dumas.

In an interview not long ago, Mme. Ristori expressed herself

frankly concerning Sarah Bernhardt and Mounet-Sully. The latter she considers a great and unique actor. She admires Bernhardt greatly as Fedora and Tosca, and considers her highly effective in the scene of the murder of Scarpio. But she criticises her Lady Macbeth. She does not approve of the siren ways and caressing voice Bernhardt employs with Macbeth, nor of that actress' cries and agitation in the sleep-walking scene, saying that had Lady Macbeth comported herself thus, "she would have aroused the castle." Lady Macbeth, she insists, walked in her

sleep. The eyes should be fixed; she is in a cataleptic state, which must be indicated from the very first by the walk and rigidity of the figure. She is dominated by one idea. To her own acting of this part, to the strain of the fixed eyeballs in this scene, Ristori



Taken for the THEATRE MAGAZINE

The Marchesa Capranica del Grillo (Adelaide Ristori) in the study of her house in Rome



Photo Hall, N. Y.

DRINA DE WOLFE.

This interesting young actress, who has been seen recently in a number of important productions, is a sister-in-law of Elsie de Wolfe. She was born in Baltimore and comes from the well-known Walters family of the Monumental City. Her first experience was as one of the show girls at Mrs. Osborne's Playhouse, and later she was seen as the adventuress, Mrs. Avian, in "The Taming of Helen" at the Savoy. Miss de Wolfe has all the endowments to fit a woman for a successful stage career,—youth, beauty, a fine voice, distinction of bearing and education. She is ambitious and works hard, and the authority with which she invested the part of Mrs. Avian was surprising in so young an actress. It is her ambition to play Shakespearean heroines—Ophelia, Beatrice, Rosalind and Juliet. She is now appearing as Gloria in "You Never Can Tell."

attributes the present weakened condition of her eyesight.

The veteran actress gave an interesting insight into dramatic affairs during the early period of her artistic career. The ecclesiastical censor then had full control, and forbade the name of God, the devil or angel to be mentioned in the performance. Actors during the pontificate of Gregory XVI. were forbidden to use the name Gregory on the stage. The word *patria*, (fatherland) was also prohibited, and another, however unsuitable, must be substituted. When "Macbeth" was given, the censor ordered the following lines cancelled:

"Here I have a pilot's thumb,

Wrecked as homeward he did come"

because *"the public will probably find an allusion therein to the vessel of St. Peter, which is in danger of being wrecked by the wickedness of the times."*

Ristori's brother-in-law has made a collection—and preserved them in a set of large volumes—of comments and pictures of her which have appeared in papers and magazines for years, and she has embodied in a bulky manuscript some of her experiences and philosophy.

The following are a few of her philosophical utterances:

"Once actors declaimed too much; now they exaggerate in the opposite direction."

"With incessant study, even with a poor voice and figure, it is possible to amount to something."

"In dramatic art, it is better to be last in a company of great artists, than first in a company of mediocrities."

Adelaide Ristori—or to give her present name, the Marchesa Capranica del Grillo—was born on the 29th of January, 1822 at Civitale di Friuli, a town in the Lombardo-Venetian province. She was the daughter of two members of a traveling troupe, and made her first appearance on the stage at the tender age of two months. There never was any doubt as to her future profession, and at twelve she was engaged as the soubrette of an obscure dramatic company. While young, her parents went to Rome, where she daily visited the museums of that wonderful city, cultivating her sense of the beautiful. At fourteen she played Francesca da Rimini.

Not long ago, in speaking of these youthful performances, Ristori said: "How grateful I should be to my father! His good sense and enlightened severity enabled him to make an actress out of me. He made me understand that Art is not a gay and easy life work, but serious and difficult. He never ceased to admonish me, and wound my self love, saying that the enthusiasm I excited in the public was due solely to my youth and attractive appearance, not my acting."

In 1846, a young nobleman, the Marchese del Grillo, saw her at a performance, and fell desperately in love with her. He very soon asked her to marry him, but although she returned his love, his family opposed the marriage, and did everything in their power to prevent it. For some time she was practically a prisoner in Florence, but one day the lovers met by chance in a small village through which Ristori was passing with a theatrical company. The door of the village church was open, a service was

being held. Entering, at the conclusion of the service, they declared their intention before the priest and congregation, of marrying, which at that time, and in that province, constituted a marriage. The young husband then escaped in the disguise of a carman, and went to Florence, until the family at last relented, and the marriage was regularly solemnized.

Ristori then retired from the stage, and, indeed, those were troublous times when there was little thought of the theatre. She was in Rome in 1848, became a Sister of Charity, and went about the streets, administering aid to the wounded throughout the civil war then raging. Four children were born to her, of whom a son and daughter lived to grow up, and her retirement from the scenes of her triumphs seemed final. But with her love for her art it was only a question of time when she would return to the stage.

A pretext soon offered. Hearing of a theatrical manager imprisoned for debt, she offered to give three performances for his benefit in Rome. Three hours before the doors were opened the theatre was besieged, people burst in

doors and windows, forced barriers in their determination to enter. The director was released with all his debts paid at the conclusion of these performances, and all Italy demanded Ristori's return to the stage. Her husband's family objected, but in time withdrew their objections, and it was with their consent that she resumed her career.

Up to this time her successes had all been in comedy, but resolving to attempt tragic roles, she appeared in "Myrrha," shortly after her return to the stage without great success. She then restudied the role with the old actress, Carolina Internari, a brilliant woman, intimately acquainted with the most eminent poets and writers of Italy. She took the deepest interest in her gifted pupil, and upon the latter's next appearance in the role, her success was such that she devoted herself to tragedy, appearing in "Antigone" and in "Pia di Tolomei," the death scene in which she studied from life, in the person of a young girl, dying of malarial fever.

In 1855 she made her first appearance in Paris with Ernesto Rossi, in "Francesca da Rimini," at the Salle Ventadour. Although famous in Italy, she was practically unknown in France, but her success was such that, at the close of thirty-six performances she secured the theatre for three years, and during the vacations at the Paris theatre, visited London, everywhere meeting with great success.

She appeared all over the continent, and in London gave performances in English of "Macbeth," "Mary Stuart," etc. Her first appearance in America was at the Lyric Theatre, New York, September 20, 1866, and she repeated her foreign successes then, and on her subsequent visits. What was announced as her final appearance on the stage, was at the Thalia Theatre, this city, where she appeared for the benefit of the German colony in "Mary

Stuart," with a German company, although she did not know a word of the language. Since then her retirement from the stage has been absolute.

ELSIE LATHROP.



MISS HATTIE FORSYTHE
Providence girl lately seen in "What Happened in Nordland"



"Master" Gabriel (who is 24 years old) now appearing as Buster Brown



Photo Elliott & Fry, London

ARTHUR SYMONS

Arthur Symons—Poet, Critic, Playwright

AMERICAN readers have long been familiar with the beauties of Arthur Symons' "Chopin-like" verse, and through

Mr. Huneker's sympathetic pen we have heard something, too, of the English poet's as yet unacted drama, "Tristan and Isolde." But the acting value of Mr. Symons' dramatic works the future only can determine. First and foremost he is a poet, and the personality, thoughts and life of a great contemporary poet must hold much interest for us, although mere words can but poorly express the unique individuality of such a poet as Arthur Symons.

It has been said by Mr. Maeterlinck that there is a strong spiritual correspondence between Mr. Symons the man and Mr. Symons the poet. Before meeting him the writer had formed an idea of his person—an idea built up chiefly from the impression created by his verse, those haunting, grey monotones, welling up and dying away in inevitable woe, in the key minor, and had pictured the soul-tortured face of perhaps a Hauptmann or a Nietzsche. Although he is a man who has gone far on the long and weary road of emotion and experience, and to whom has belonged great desolation and despair, he has emerged from it triumphantly and is now able to sojourn in a land of peace.

I first met Mr. Symons last June in London. He had walked over from his home in Maida Vale, through the green and sweetness of Kensington Gardens. The first impression as he entered was of an exuberant boyishness radiating from his strong, compact, well-built, slender figure and from his remarkably beautiful face—the face of a dreamer, a thinker, a genius. The face of one who has climbed his Calvary.

He was dressed in simple, unobtrusive black serge and white Panama hat. There was no touch of the would-be artistic about him and he might not attract attention from any passerby, excepting, perhaps, by some keen observer of the intelligent and beautiful. But surely no one could fail to observe, if he should pause and lift his hat, the cameo-like perfection of his features, the noble modeling of his head, set on his shoulders, like some youth of ancient Greece. His close-cropped hair is slightly wavy and of burnished copper, now faintly silvering; a fine mustache

shades his rather full but firm, sweet mouth. The nose is straight, the nostrils betraying sensitiveness and impetuosity, the brow broad, lofty and of great prominence and development where the imagination and perception rule. It might be the head of a musician, but the eyes are the eyes of a poet; large, luminous and of a shadowy blue. In their earnest and transparent depths lie much mournfulness and the buried look of many sorrows, but they also hold a look of palpitating hope and optimism. The look of one wounded but never beaten back or cast down by adversity or seeming failure; the look of one who never had or would allow a false step to retrograde or bar his march of progression, or mar his faith in himself or his star. His complexion is almost feminine in its texture, so fresh and luminous, purely cream and red. Most noticeable, too, are his hands; they are of extreme beauty; intense with expressive grace. The voice is curious and a little high-pitched, nevertheless very attractive to listen to.

In company Mr. Symons is often gently, gravely abstracted, sitting, with eyes cast down, lost in contemplation, insensible to external objects, sights or sounds, until recalled by some subject that interests him. Then he develops into the most delightful of talkers, full of rich argument and novel views. His sentences are precise, clear cut, aimed with decision and point. He possesses, in spite of a persuasive æstheticism, an abundance of the joy of life. His regard is long, intent, earnest, and were it not so completely unconscious and yet comprehensive, it might prove disconcerting. The whole man is instinct with animation and energy; a fire and intelligence that is stimulating and almost super-human.

A few days after our first meeting I was invited to visit Mr. and Mrs. Symons in their attractive little home. Mr. Symons married in 1901 a North country girl, a woman of delicate, flower-like Southern beauty, with soulful dark eyes and rare mentality. Their home, as might be expected, is vital with the poet's spirit; all is very simple, nothing unnecessary or discordant; no overloading of lovely things, so killing to completeness and unity of effect. Some exquisite works by French artists adorn the walls; in the hall and dining-room hang oil paintings of Mr. Symons,



Armstrong, Boston

MISS CHERIDAH SIMPSON

Lately seen as the prince eagle in "Woodland"

is a fitting sanctuary for the abode of genius.

We talked much of art, music, sculpture, the stage. Both Mr. and Mrs. Symons evince not only an ardent desire to visit America, but also to see our theatres, productions and artists, and could not hear enough about the United States. They had heard so much enthusiasm pour from the lips of their distinguished friend, W. B. Yeats, the Irish poet, that ere long, doubtless, we shall receive a visit from them.

Unlike the majority of poets, Mr. Symons possesses a rich gift of pleasantry and a fund of humor. Concerning his own works, he is boyishly modest and reticent, and ever delighted and astonished by words of praise. All subjects containing any vitality or beauty are of the deepest interest to him, and come beneath the extraordinary search-light of his critical faculty. He is not only poet and critic, but philosopher, dramatist, and musician. A passionate lover of the sea, of nature in her wild and primitive grandeur, is inherent in both him and his wife, and this past summer they rented a tiny cottage in the far-off end of Cornwall, where they could breathe in tune with nature and "separateness" from the world:

Mr. Symons is a Cornish man on both sides of his family. He was born in Wales in 1865. Concerning his early beginnings he said:

"I wrote verse as soon as I could write at all, which was, I believe, when I was about nine years old. I was also very anxious to write stories, but totally unable to do so, though I tried again and again. I began, like all boys, by trying to write narrative poems like Scott, then like Byron; then I fell completely under the influence of Browning (with a short interlude of Swinburne), and Browning and Rossetti, with something of Baudelaire, were the chief influences of my first published volumes of verse.

"Walter Pater was my chief literary friend and counsellor in those days. Then I was quite carried away by admiration of Paul Verlaine, of whom I saw a great deal in Paris, and who stayed with me in the Temple in London when he came over to lecture in the winter of 1894. For years, almost all my interests were French. It was in Dieppe that I founded the *Savvy Magazine*, together with the late Aubrey Beardsley. Then I lived for some time in Spain, and for a shorter time in Italy. Since my marriage in 1901 I have spent a good deal of time in Italy, and have visited Constantinople and most of the principal European cities. For a year and a half I did dramatic criticism, and began then to work at play-writing. I conceived the idea of writing

the former is otherwise lined with books. The drawing room contains two noticeable gems, an unusual piano, designed by Burne-Jones, and a mysterious little statuette on a high, slender pedestal—the curved figure of a woman, by Rodin. The coloring of walls, hangings and furniture is quiet and neutral, chiming well with the minor chords vibrating ever in the poet's soul. Perfect peace reigns. It

a play on 'Tristan and Isolde,' when, on a memorable occasion, I heard the opera given in Munich eight or nine years ago. This drama was translated into Italian prose by Signora Oliva Rossetti Agresti for Eleanora Duse in the autumn of 1903, and is also being done into German."

Mr. Symons expressed profound and enthusiastic admiration for Edward Gordon Craig, son of Ellen Terry. He considers Mr. Craig an innovator in the art of the stage, and wants the English production of "Tristan and Isolde" to be in his hands.

Besides his two volumes of collected verse, "Plays, Acting and Music," and "Cities" (the prose of which latter is probably unexcelled in that particular style of literature), Arthur Symons has published innumerable other essays, including "An Introduction to the Study of Browning," "Studies in Two Literatures," "The Symbolist Movement in Literature," "Studies in Prose and Verse" (essays on modern writers, ranging from Balzac to Stephen Philipps, and now in the press), and "Spiritual Adventures." His scattered essays on literature, painting, sculpture, music, are too many to be identified from memory, but will all take their definite place in works he is at present compiling. They include essays on Rodin, Whistler, Strauss, Beethoven, Beardsley, El Greco (the Spanish painter), Duse in "Ballet, Pantomime and Poetic Drama," and a new book, entitled "Studies in the Seven Arts." Essays which have appeared in the *Fortnightly*, the *Quarterly*, *Monthly* and *International Reviews*, on Byron, Keats, Wordsworth, Coleridge, etc., are for the first volume of "History of English Poetry in the 19th Century." Essays on Dowson, Mallarmé, Gerard de Nerval, Villiers de L'Isle Adam, Arthur Rimbaud, Maeterlinck, have all appeared. Mr. Symons has also made investigations into the history of Casanova, and has published (in English in the *North American* and in French in the *Mercure de France*) an account of Casanova's original MSS., which Mr. Symons discovered in the Chateau Dux in Bohemia, where Casanova died. He purposes some day to do a little book on him. At present he is working on a life of Giorgione.

His plays number only three—"Tristan and Isolde," "The Death of Agrippina," and "Cleopatra in Judea."

"True dramatic poetry," Mr. Symons has written, "is an integral part of the dramatic framework, which, indeed, at its best, it makes. . . . The poetic drama, if it is to become a genuine thing, must be conceived as *drama*, and must hold us as a play of Ibsen's holds us, by the sheer interest of its representation of life. *It must live*, and it must live in *poetry*, its natural atmosphere. The verse must speak as *straight as prose*, but with a more beautiful voice. It must avoid rhetoric as scrupulously as Ibsen avoids rhetoric. It must not 'make poetry,' however good in its way. . . . *Every line of poetry which is not speech is bad dramatic poetry.*"

"Tristan and Isolde" has indeed "flowered out of a seed of hidden beauty," and the poetry holds the stage compellingly and dramatically. I am unable to give here any excerpts from the



Rurr McIntosh

MISS NELLIE MCCOY

Clever dancer appearing with Lillian Russell in "Lady Teazle"

play, as it is not yet published, and will in all probability remain in manuscript form until its production. Mr. Symons, most properly, does not wish to have a door opened half way, as it were, upon this supreme effort of his genius. It is difficult to be temperate in one's praise of so great a work, which carries one on pinions of soaring beauty, blazing passion, and the depths of inevitable tragedy back to the ancient days of Cornwall, Brittany, and Ireland, "Mr. Symons," says Mr. Huneke, who has read the manuscript, "has gone back to the genuine Godfrey of Strassburg legend, which for obvious reasons Wagner could not have followed in a music drama. The two Isoldes are restored, for they make splendid foils, and the love potion theme is not handled the same. Very ingeniously does the poet contrive the tryst in the forest. The lines are dramatically pregnant, the action incessant, climaxes striking, and about the whole play there is a rich poetic atmosphere as befits such a moving theme. The scene at the close of Act III affords an opportunity to an actress of emotional temperament and poetic personality. It is a poetic play, written to be acted, and is not encumbered with redundant words. It is a swiftly moving drama of mighty passions and mighty souls. Isolde of Ireland lives before one in all her majesty and grandeur of temperament; daring, sombre, brooding, melancholy."

Arthur Symons has succeeded where so great a poet as Browning failed. Neither Browning, Swinburne, Scott, Arnold, Shelley, nor Byron wrote good acting dramas. Mr. Symons, in addition to his poetic fancy, has mastered the technique of the stage as thoroughly as an Ibsen or Pinero. By Mr. Symons' permission, I am able to give here an extract from his one-act tragedy, "The Death of Agrippina":

NERO: But he must bring me proof;
I have not known a night that went so slow,
But he must bring me proof. If he should come,
And say, I have done this, and lie to me,
And she should live to shame me! She has craft
And an imperial pride: She will not die,
She'll not consent to die. The second time
She will come in, not answering a word,
And banish her accusers. It's not possible
That she'll accept of death from such a slave.
She will beat down the eyes of all his swords,
She will walk through the swords and come to me,
And smile her dreadful smile. She will come in. . . .

(A sound of feet is heard; he pauses, listens, clutches hold of Poppea and says in a low, terrified whisper):

She is coming!

(Anicetus and his men appear at the top of the steps leading up from the sea, and the body of Agrippina, covered from head to foot, is brought in on a litter. It is set down, and Nero slowly goes up to it, uncovers the face and gazes on it in silence. . . . The door of the banquet hall is thrown open and the feasters come out, at first slowly, then more quickly.)

THIRD NOBLE: Who called us from the feast?

SECOND NOBLE: Some one is dead.

FOURTH NOBLE: Who is it that is dead?

FOURTH GIRL (behind): What is it?

NERO (in a low, monotonous voice):

She was very beautiful.
This is the first time that I dare look close,
And not be chidden. She is not angry now,
Nor sad, nor fond, but she is beautiful.
Was it necessary for her to die
That I should see her as she was and know
How beautiful she was? When we are dead
Men see us as we are, but while we live,
As we would have them see us. I forget
If this dead woman were my enemy
Or I had cause to reverence her; Now
I reverence her dead.

THIRD NOBLE (aside): Do you mark that?
He gazes on her in an ecstasy
And dreams, not sees her.

FOURTH NOBLE (aside): Is he a man?

THIRD NOBLE (aside): Ah, no;
A poet and afraid.

NERO: Take up the body;
Come, we must burn this precious thing with fire
And render it to the Gods. Come!

(The bearers raise the litter and carry it out slowly through the door on the left. Nero walks beside it, with his eyes on the face of Agrippina, as if in a dream.)

CURTAIN.

In concluding, the writer may perhaps be permitted to quote the following verse from "In the Wood of Finvara," one of the poet's innumerable gems:

I have grown tired of sorrow and human tears,
Life is a dream in the night, a fear among fears,
A naked runner lost in a storm of spears.

I have grown tired of rapture and love's desires;
Love is a flaming heart and its flames aspire
Till they cloud the soul in the smoke of a windy fire.

I would wash the dust of the world in a soft green flood,
Here, between sea and sea, in the fairy wood,
I have found a delicate wave green solitude.

Here in the fairy wood, between sea and sea,
I have heard the song of a fairy bird in a tree,
And the peace that is not in the world has flown to me.

GERTRUDE NORMAN.

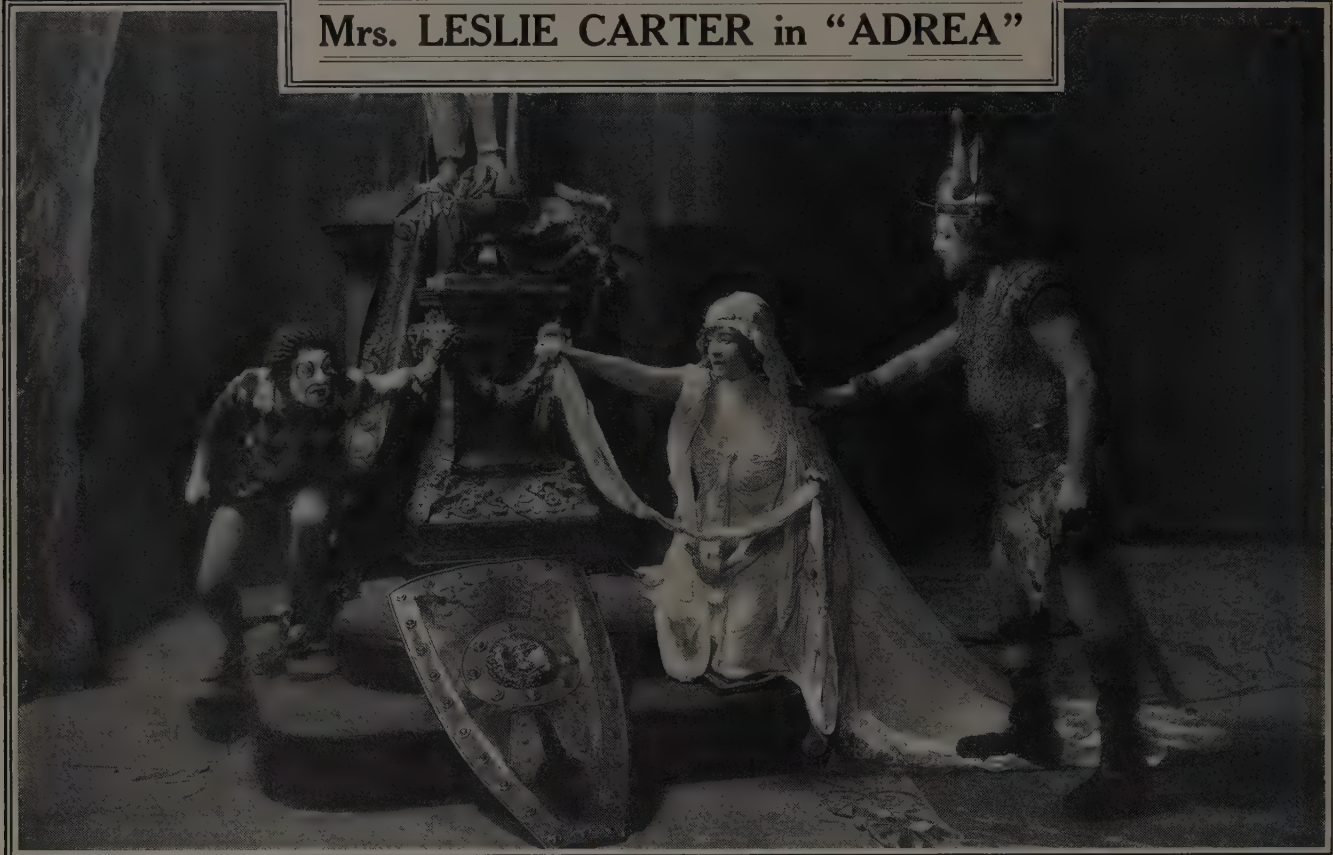


Otto Sarony Co.

MISS FLORENCE ROCKWELL.

This picturesque young actress is now appearing with Richard Golden in "Common Sense Bracket"

Mrs. LESLIE CARTER in "ADREA"



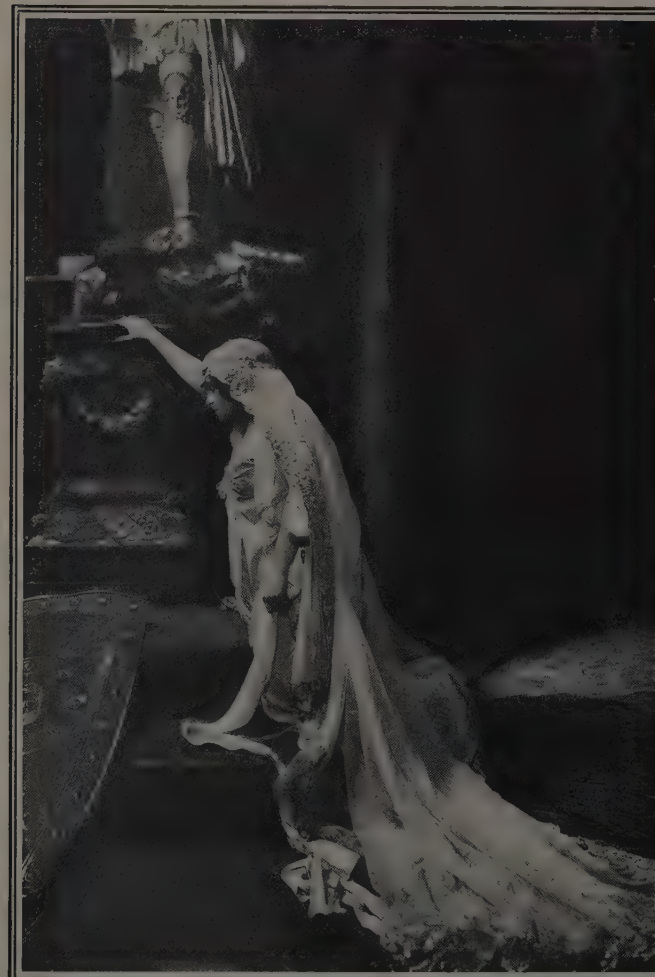
Photos by Byron, N. Y.

Mimus (J. H. Benrimo)

Adrea (Mrs. Leslie Carter)

Kaeso (Chas. A. Stevenson)

1. The unfortunate blind princess, Adrea, is deceived by the false barbarian chief, Kaeso, who, leading Adrea to believe he is going to wed her, substitutes the grinning clown, Mimus



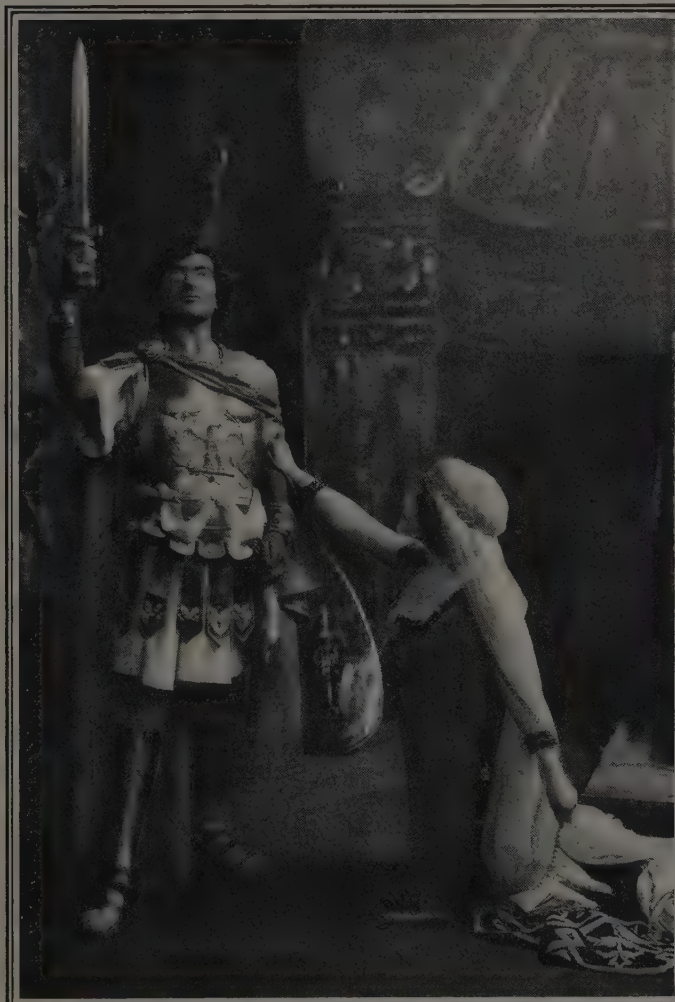
2. Horrified at the discovery of Kaeso's perfidity, which the following morning her instinct reveals to her, Adrea prays to the gods. A storm breaks and a thunderbolt restores Adrea's sight and dashes the jester senseless

3. Restored to the throne, as a result of having recovered her sight, Adrea denounces her betrayer, Kaeso, and orders him to be thrown to the wild horses



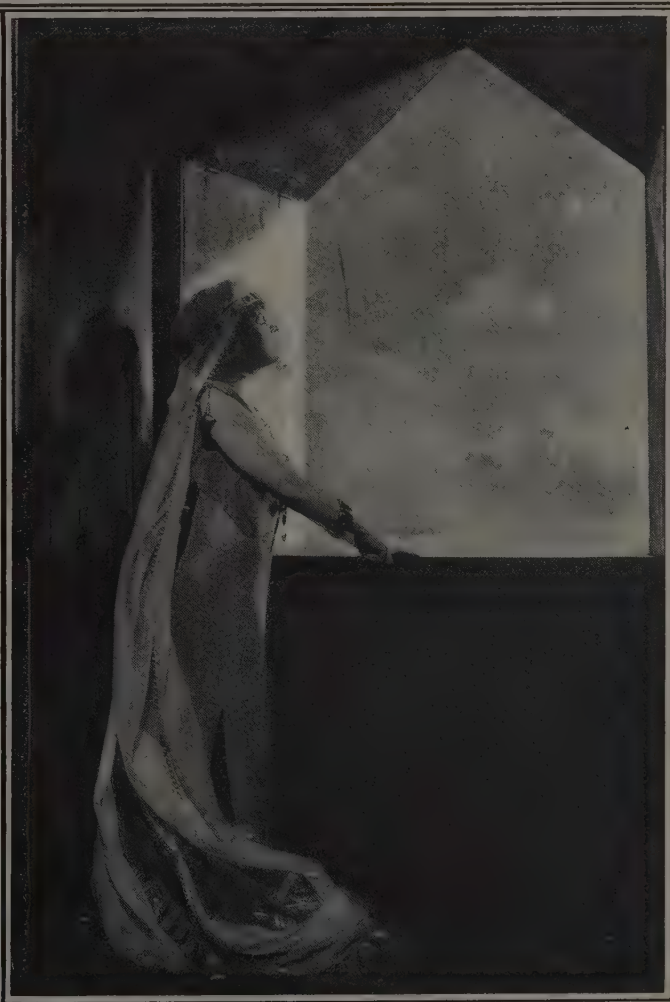
Marcus (R. D. McLean)

4. The sentence pronounced upon Kaeso is about to be carried out, when the queen, to spare her one-time lover his awful fate, snatches a sword from a soldier and stabs Kaeso to death before the assembled senators



Arkissus (Tyrone Power)

5. The faithful Arkissus, unable to dissuade Adrea from abdicating, swears allegiance to her youthful successor, Kaeso's son



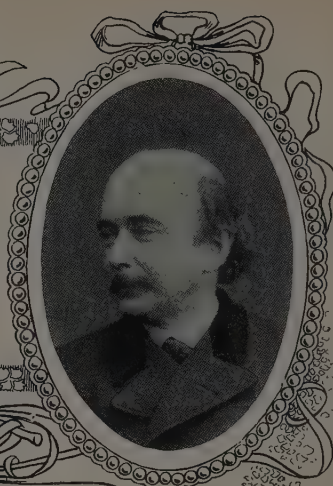
6. Vengeance now satisfied, her happiness wrecked, the future a blank, Adrea deliberately exposes her weak eyes to the blinding sunlight and again loses her sight, after which she passes into solitude and oblivion



Aubrey Boucicault

FAMOUS FAMILIES OF AMERICAN PLAYERS

No. 6—THE BOUCICAULTS



Dion Boucicault in 1880

Photos courtesy Alfred Becks

THE majority of our great actors were not men of one activity. We have seen this in the case of Booth, Jefferson, and Hackett; but nowhere is it more emphatically exemplified than in the life-work of Dion Boucicault; for at different periods he was playwright, actor, lecturer, author, head of a school, and manager—all, it is true, centering upon the art of the stage, but each demanding different executive powers. Still, in the future, Boucicault will be remembered as the dramatist solely—not the writer of over four hundred plays—but of “The Shaugraun” (Wallack’s Theatre, Nov. 14, 1874) and “London Assurance.” I mention these because they represent the *genres* of the Boucicault drama; the Irish type destined to be the model for many future playwrights,—the comedy of manners, itself an imitation of the sprightly and the artificial in Goldsmith and Sheridan.

The records of this dramatist’s early life are contradictory. He was born in Dublin, Ireland, on December 26, 1822, and was christened Dionysius Lardner Boucicault, in honor of the philologist and pamphleteer of that name. His father, a Frenchman, was Samuel S. It is to be noted that the original spelling, Boursiquot, was changed to Bourcicault, and that it was not until 1856 that the *r* was dropped altogether. Some say that the father, by profession, was a banker and brewer, others that he was a draper; and still another statement is that the son, when in Paris, was accustomed to adopt the title of Count, thus pointing to noble extraction. On his mother’s side, young Boucicault came largely into his heritage. She was a Miss Darley, an Irish lady, and sister of the essayist and dramatist, George Darley.

Dion was the youngest of four, his three brothers being William (a banker), and George and Arthur, twins. Up to the age of nineteen, when his first play was written, there seem to be conflicting statements about his education. One says that he was placed by Dr. Lardner with Stephenson, the famous engineer, and that he showed in his plans remarkable technical skill. The same writer adds that Boucicault “rode on the first engine of Stephenson’s that ran between Liverpool and Manchester.” There are innumerable records

of his having attended London University, and Pascoe gives Dublin as his school center.

In March, 1838, he was known in a dramatic company playing at Cheltenham, England, as Mr. Lee Morton, his maiden rôle being Norfolk in “Richard III.” Fourteen years after, his London début was made. But before this, in 1848, he was a

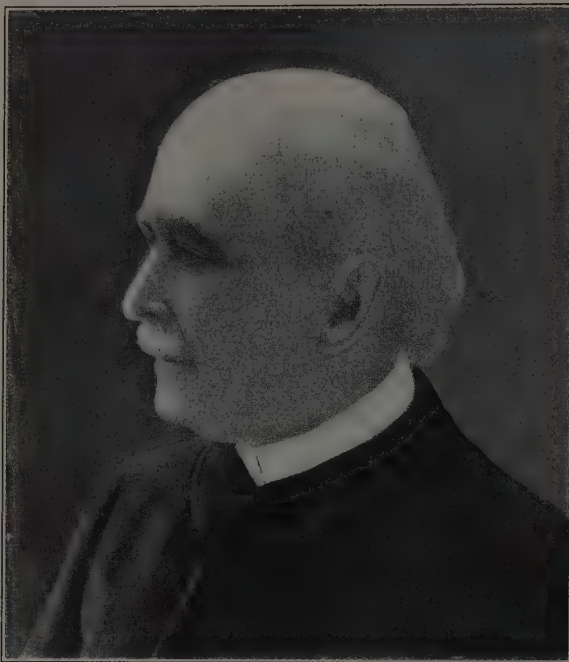
widower, having been married for four years to a woman much older than himself. The alliance was not a happy one, and when she died in Switzerland, Boucicault returned to London, swathed in mystery and with a small fortune, to which was added the bounty of one of his relatives. Already he had produced his comedy, “London Assurance” (1841), at Covent Garden, followed by many other plays, such as “The Irish Heiress” (1842) and “Old Heads and Young Heads” (1844). At the London Princess Theatre, June 14, 1852, the young dramatist acted in his own play, “The Vampire,” and it was during this year that he met Agnes Robertson, who was playing with Mrs. Charles Kean.

Let us stop for a moment and gather a few characteristics around the Dion Boucicault of this period. He was, according to Mr. Stephen Fiske, an enigma, a gay, “semi-fashionable, semi-Bohemian” fel-

low, who, by his first dramatic venture, “London Assurance,” brought upon him the accusation of being a plagiarist, with John Brougham as the offended.

“I knew [him],” writes Clement Scott, “in the ‘Colleen Bawn’ days at the Adelphi, when he had a magnificent mansion and grounds at Old Brompton. . . I knew him in the days of the ‘Shaugraun’ at the same theatre, and I met him constantly at the tables of Edmund Yates [*et als*], and I was also a frequent guest at his own table, when he lived, as he ever did, money or no money, credit or no credit, *en prince*, at his flat. . . Dion was a born viveur, a gourmand and gourmet, and certainly one of the most brilliant conversationalists it has ever been my happy fortune to meet.”

Such is a sketch of the man who married Miss Robertson and set sail with her for America in 1853. He was impulsive, nervous, and a quick worker. “On the spur of the moment,” he says in his preface to “London Assurance,” addressed to Charles Kemble, “I completed this work in thirty days. I had no time to revise



Collection Alfred Becks

DION BOUCICAULT AT THE TIME OF HIS DEATH

SAMUEL S. BOUCICAULT (d. 1852) m. Miss Darley (d. 1878)

DION BOUCICAULT* (1822-1890)

m. (1) 1844 The widow of a Frenchman (d. 1848)

m. (2) 1853 Agnes Robertson*

m. (3) Louise Thorndyke*

Eva* (b. 1859).	Patrice (b. 1862)	Aubrey Robertson* (b. 1870)
Dion William Darley George*† (b. 1861) Nina* (b. 1867)		
(1855-1876) m. Jno. Clayton* m. G. D. Pitman m. Nellie Holbrook		
m. Irene Vanbrugh* m. Fred Tyler*		

*Members of the family who became actors

†Now known as Dion Boucicault

CHRONOLOGICAL TABLE

or correct; the ink was scarcely dry before it was in the theatre and accepted." This is characteristic of the producer. He was strictly a writer for the stage; he understood his wife's capabilities; he realized his own limitations as an actor and wrote parts for himself accordingly. He was momentarily wise, but he was quick to change, and this weakened, in later years, his powers as a stage manager. He was obstinately opinionated, as will be shown by his first act in America; he kept his marriage a secret for some time, despite advice to the contrary, because he thought his wife would succeed better under a maiden name. This misstep was rectified from the stage in Boston.

Agnes Robertson, of Scotch descent, was born at Edinburgh, December 25, 1833. She sang in public before she was eleven years of age, and in 1851 joined Mr. and Mrs. Charles Kean's company, appearing as Nerissa in "The Merchant of Venice," and other juvenile rôles. She was a ward of Kean's, and it is said that her marriage with Boucicault was not approved. She and her husband came to New York by way of Montreal, and on October 22, 1853, she opened as Maria in "The Young Actress." Her many successes show how closely she was associated

with Boucicault. Despite her engagements in Philadelphia, and her tours throughout the United States, it was in New York that she won her warmest favors. Critics praised her Jessie Brown in Boucicault's "Relief of Lucknow" (Wallack's, Feb. 22, 1858); they applauded her Dot in the version of "The Cricket on the Hearth" (Winter Garden, Sept. 4, 1859), which Boucicault took from a French source, not knowing the Dickens' original at first; they showed their enthusiasm over the pathos of her Smike, in the dramatization of "Nicholas Nickleby" (November, 1859), where Joseph Jefferson created the part of Newman Noggs. She was the original Zoe in "The Octoroon" (Dec. 5, 1859), and Eily O'Connor in "Colleen Bawn" (March 29, 1860).

A person writing, adapting, and translating four hundred plays in about forty-nine years must, of necessity, have been a rapid worker, and since a large number of the pieces was as quickly produced, both Boucicault and his wife had a wide range of rôles. But his characters do not make much demand upon subtlety; active romance and feeling, cut from the same pattern, may, under all external situations, be subject to the same methods. From 1860 until 1872 Mr. and Mrs. Boucicault were in England, and on their return they repeated, at Booth's

Theatre (September, 1872), some of their former successes. In 1879, Mrs. Boucicault retired from the stage.

During this time that Boucicault was playing and writing, he was experimenting with theatres. Around 1859 we find Joseph Jefferson under his management and that of William Stuart; in 1862, he managed Astley's Circus in London, renamed The Westminster, and here he produced "The Heart of Midlothian" (January 26, 1863). Under his own direction, Drury Lane Theatre was the home for "Colleen Bawn" (circa, 1865), after he had severed his connection with Benjamin Webster, who owned the Adelphi. Jefferson, in his Autobiography, tells of Boucicault's quickness of temper in this affair; the version of "Rip Van Winkle," which had just been evolved from the Burke copy, was the center of storm for quite a while, since Jefferson was under contract to Webster as well as to Boucicault. Covent Garden Theatre was the scene of one of the dramatist's many extravagances. Under the patronage of Lord Londesborough, Boucicault prepared a spectacular, "Babil and Bijou," into which money was thoughtlessly poured, and the production was not a great success.

Blinded by a sudden tide of feeling, and regardless of every one and everything, the impulsive Boucicault, in 1883, married Louise Thorndyke, a member of his company. Thereafter, though he continued composition, and became director of A. M. Palmer's School for Acting (Madison Square), public opinion told upon him, and his health failed him. He died in New York, his recognized home since 1876, on Sept. 18, 1890.

The summary of Dion Boucicault's life is a peculiar one. He was more impulsive than thoughtful, yet he was thoughtful; he was quicker to see effect in others than he was original, yet he was original; he was extravagant and headstrong, yet he was kind of heart. He had a fund of knowledge, and his dramatic instinct made use of it. He was quick to lay hold of the moment, as in "The Relief of Lucknow"; to make use of his inheritance, as in his Irish dramas, and his prose views of Ireland; he was ever trying to reach the American public, as in "The Octoroon," and his dramatization of Bret Harte's "The Luck of Roaring Camp," just started when he died. Among Boucicault's other plays may be mentioned "Arrah-na-Pogue" (1864); "Foul Play" (in collaboration with Charles Reade, 1867); "Kerry" (1871); "Led Astray" (1873); "Robert Emmett" (1884); "The Jilt" (1885).

"He was," writes Agnes Robertson, "ex-

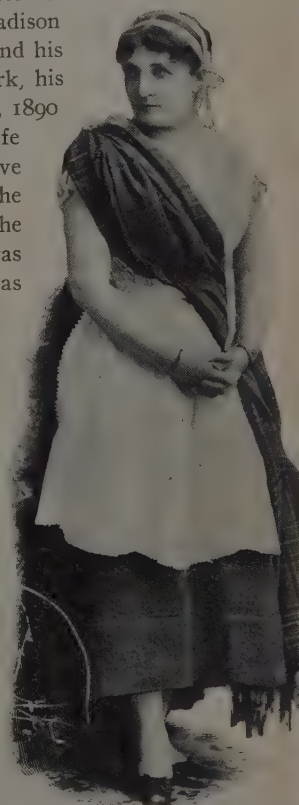


A TYPICAL BOUCICAULT POSTER

Very scarce and much coveted by collectors. Green border. 24 by 17 inches



Dion Boucicault as Conn in "The Shaughran"



Agnes Robertson as Jennie Deans in "The Heart of Midlothian"

cessively fond of reading, and was one of the best-read men of his time. He was very partial to the reading of history. John Stuart Mill was his favorite philosopher; Goldsmith he preferred to all the poets, and he enjoyed the writings of Keats and Shelley.

The stage owes much to Dion Boucicault; he it was who familiarized the American managers with the royalty system of paying dramatic authors. Writing in 1879, he said:

"To the commercial manager we owe the introduction of the burlesque, opera bouffe, and the reign of buffoonery. We owe him also the deluge of French plays that set in with 1842 and swamped the English drama of that period. For example: the usual price received by Sheridan, Knowles, Bulwer, and Talfourd at the time for their plays was £500. I was a beginner in 1841, and received for my comedy, 'London Assurance,' £300. For that amount the manager bought the privilege of playing the work for his season. Three years later I offered a new play to a principal London theatre. The manager offered me £100 for it. In reply to my objection to the smallness of the sum, he remarked, 'I can go to Paris and select a first-class comedy; having seen it performed, I feel certain of its effect. To get this comedy translated will cost me £25. Why should I give you £300 or £500 for your comedy, of the success of which I cannot

feel so assured. The argument was unanswerable, and the result inevitable. I sold a work for £100 that took me six months' hard work to compose, and accepted a commission to translate three French plays at £50 apiece. This work afforded me child's play for a fortnight. Thus the English dramatist was obliged either to relinquish the stage altogether or to become a French copyist."

Of the Boucicault children, Dion William (born in New Orleans) was killed in an English railroad accident; both Eva (born in New York) and Nina (born in London) were on the stage, and Darley George (born in New York), besides acting, managed two theatres in Melbourne and Sydney, Australia. The two names most familiar to present-day theatre-goers are this same Darley George, now known as Dion, who lives in London, and Aubrey Robertson, who is acting in New York. The former has appeared in the casts of many modern society pieces. The latter has appeared in the Shakespearian rôles, and as Paolo in Skinner's revival of Boker's "Francesca da Rimini."

MONTROSE J. MOSES.



Mary Ryan



Ethel Johnson and Hughie Flaherty



W. H. Clarke

CHARACTERS IN "THE FORBIDDEN LAND," LATELY SEEN AT THE FOURTEENTH STREET THEATRE

Strange Confessions of a Press Agent

BY ONE OF THEM

FOR the information of the guileless reader, it may be explained that the Press Agent, or "publicity promoter," as he prefers to be called, is, in the theatre business, the lit'ry gentleman employed by the manager to stimulate public interest in his current productions. His chief qualifications are a lively imagination, a goodly stock of superlatives, an elastic conscience—and unlimited "nerve." He it is who fosters relations with the newspapers and magazines, from furnishing stories and pictures of the actors to the signing of "dead head" passes. His is also the duty of arranging programs and drawing up advertisements. At night, at the theatre, he is expected to be on hand to placate the dyspeptic critic with a bland smile, and, if necessary, to sustain a weak curtain by a liberal use of his hands. There are many clever men engaged in this particular branch of the theatrical business. We are proud to have our guild represented at the Metropolitan Opera House by the scholarly, picturesque Meltzer, while at the Empire, furthering Charles Froh-

man's interests, we have the poetic-faced Wells Hawks. Channing Pollack, the Chesterfield of the fraternity, wields a facile pen for the Shuberts, and James Forbes, dapper and active, does likewise for the Hudson Theatre. Charles Emerson Cooke is useful in this department to Belasco and Wilbur M. Bates tests the power of the press for Klaw & Erlanger. Lanky, good-natured Frank Wiltach does good press service for Viola Allen, the ever-smiling Bailey Avery guards the portals for Frank Keenan, and the courteous Bruce Edwards represents Charles Dillingham. Rotund Jerome Eddy stands guard at the American and Fourteenth Street Theatres, and Ralph Edmunds and Mason Peters represent Mr. Savage. Other well-known "publicists" are Frank Reid and Joe Plunkett, who manage the Lieblers' literary affairs, Mr. Jacques with Mrs. Fiske, W. R. Sill, C. T. K. Miller and—MYSELF.

The press agent knows more about the theatre and its people than any other person behind the footlights—except the ward-

robe mistress. But that is another story. We are not now dealing with the lives of the chorus or the amatory entanglements of the soubrette or leading lady.

Ordinarily, the business of the press agent is not the decimation of truth, but the avoidance of its inopportune discovery. If the press agent related all he found about the people of the playhouse where he is employed, he would soon find himself out of employment, and, in some cases, in jail. I once asked an agent employed by Edward E. Rice how he was getting on, and he replied: "I like Rice, only I prefer to have mine in pudding."

When business is in a state of coma, the press agent must be uncommonly alert. If he gave out the truth, he would be called in. The manager and the star depend upon him to keep up the illusion of prosperity, and so during periods of distress and failure, his face must be the mirror of contentment and success. One of his chief duties belongs rightly to the house physician: He must jolly the "star," bolster up his or her courage in the face of failure, and constantly administer "dope" to the cast. When the public is apathetic, actors need a lot of encouragement. He may, in the bosom of his family, give his private and unexpurgated opinion of the play, the star and the players; but to everybody else he must feign a glowing and enthusiastic admiration.

It is his business to put as fair a face as possible upon the idiosyncrasies of his employer. One day lately a well-known press agent was denying boldly certain facts regarding the telephone temper of his star. One of the listeners looked sceptical, and replied sarcastically that it would not be long before he, the press agent, would be arguing just the other way.

"When will that be, I'd like to know?" demanded the press agent hotly.

"When you are discharged," was the reply.

If any one of our leading press agents should set down what they really thought of some of our critics—the æsthetic policemen of the drama—he would be undoubtedly arrested for using profane language. Willie Winter recently said in the *Tribune* that one of the chief terrors of the dramatic critic was that he was confronted on opening nights by the patent leather smile of the press agent. To this we press agents might retort that patent leather has polish, and that is more than can be said of some of the individuals who are sent to the theatres to write criticisms of plays. Some of the critical faces which confront one on the

opening night of a new play haunt the sensitive press agent for the rest of the engagement.

Some of us press agents have written plays; some of us know something about dramatic technique, and are men of culture. So, when a callow youth or cub reporter comes to the theatre to pass judgment upon an art of which he knows nothing whatever, it is little wonder that we grow warm under the collar, or that when we find men who make a living out of the theatre flitting about the lobby on a first night, gloating over the failure of a dramatist or of a "star," our opinion of the critical fraternity as a body does

not rise to an exalted height. The story is told of a young man who called to apply for a position on the staff of the paper.

"What experience have you had?" asked the editor.

"Haven't had any," replied the youth.

"Well," said the great editor, "you won't do. There are no vacancies in the dramatic or musical departments, and the other positions require experience."

But to return to our muttons. The press agent, as I have said, must be a man of inventive power and few scruples. No matter at what cost, his star must be kept before the public. The agent who succeeds in creating most newspaper talk is at once placed by his manager at the head of his class. The mere routine man, who is content to write conventional paragraphs, and cut them out for the scrap book, if by accident any are printed, is a back number. The blue ribbon of press agency goes to the sensation promoter.

In three notable instances, fresh in memory, the press agent has proved worthy of his hire. He has placed a

live baby in a stage box where it might be found by the occupants; he has planned and had executed the firing of a revolver from a box in the middle of a performance, and he has induced a "high society lady" to ride an elephant. That the first of these merry exploits might have occasioned official displeasure of an embarrassing sort, and that the second did actually achieve such distinction, detracts nothing from the credit of the performance. Publicity had been won.

The evolution of the press agent has been a process not without interest. At the outset his duties were simple. But with new theatres, more actors, increasing public interest, came innovations. And then the struggle for supremacy in the newspapers. "Give us this day our daily space," insisted the man or woman "star" to the manager. "Get notices about our people in the papers," com-



Otto Sarony Co.

R. D. McLean as Marcus in "Adrea"

manded the manager, and the press agent who succeeds in getting his attraction most written about is considered an expert in his business. There is every incentive therefore, for an energetic "publicist" to bestir himself, and a few of the results of his industry have been the following stories that have appeared in the daily newspapers from time to time:

The Milk Bath; The Infatuation of a King; The Fortune Won at the Races; The Divorce (all sorts and conditions); The Wearing of the Hair in Such a Manner as to Raise the Question of Whether a Music-hall Performer Had Ears; The Suit Against a Merchant Who Exhibited in His Window Hosiery Named After a Production; The Society Recruit; The Theft of Diamonds; The Hair-breadth Escape from Death; The Fortune Won in Wall Street; The Relative of Royalty; The Suit of a Chorus Girl Against a Manager Alleged to Have Discharged Her for Alleged Lack of Beauty; The Strewing of a Street with Tan-bark Because a Certain Actress was Too Nervous to Hear Street Noises, and a thousand and one other devices.

By ringing the changes on such themes as these the enterprising press agent is good for many columns of space in the newspapers and his salary is fairly earned.

When the theatrical press agent has planted all his pictures and has run out of original schemes, he purchases, for a few pennies, the English comic papers which are filled with short anecdotal stories, occasionally of point. These the press agent paraphrases, localizing the scenes and arranging the names of the roles to suit the actors in his company.

Then he has this production typewritten and mailed to the dramatic editors, marked: EXCLUSIVE, NOT DUPLICATED. These yarns are known technically as "dog stories." There are still papers in New York City which print this class of matter just because the stories are written around the names of actors. But the market for the *Punch* re-write is rapidly contracting, although on the road there is seldom any doubt as to the availability of the dog. The dramatic editor of the country paper, who is usually managing editor, city editor, news editor, foreign editor and "copy" boy is glad to get such entertaining "copy."

There is no place for a press agent who can not get matter in the newspapers, and consequently that gentleman in a desperate attempt to secure space often oversteps the bounds of decency.

A visiting actress—who, on the occasion of her first visit to the United States, gained fame thanks to a press agent who sprinkled tan-bark before her hotel and insisted she was ill unto death, and gave imaginary experiences of her grotesquely named lap dog—sounded, during a more recent stay, an even more personal appeal for yellow comment. With her devoted pup the lady appeared in the streets of the shopping district, in the early hours of the afternoon—and a rather chill afternoon it was—clad in a gown which might have been conventional in a ballroom but certainly was not designed for outdoor wear. This is taken to have been a cunning variant on the old street parade once so popular with the minstrel men.

There is a youngster growing up in the family of an honest toiler of the Bronx, with whose infant life long chances were taken by the determined press agent. The genius of the managerial staff, having exhausted all legitimate efforts to get the name



MISS RUTH HOLT
Now playing the leading female role in "The Vacant Chair"

of his attraction into the newspapers, and speculating dismally on the lean season which must follow his retirement from activity, caught in the advertising columns of his paper the announcement of a midwife. A child might be adopted by a responsible person. The press agent decided he was that responsible person. He visited the dealer in American futures, and became the purchaser of the child. The infant was then conveyed to the theatre and deposited in the stage box. When the persons who had rented the box for the performance arrived, they discovered the child. The press agent worked the newspaper offices, and the yellow journals discovered a sensation. How this laboriously worked out scheme was to aid the sale of tickets for that particular theatre only the press agent knew. A charitable organization rescued the baby before it had succumbed to the severities of the part it had been hired to play in the interests of a publicity craving management.

These and other extravagancies which have sometimes got my over-zealous colleagues into serious trouble, have done much to discredit the press agent, but with all our faults the managers would find it hard to get along without us. How many of the "stars" now shining in the theatrical firmament owe their vogue solely to our efforts?

X. Y. Z.



James S. Metcalfe, the boycotted critic of "Life," in the character of the Wandering Jew

Because James S. Metcalfe, dramatic critic of *Life*, criticised the business methods of Klaw and Erlanger, and attacked the personal character of those managers, the Association of New York Theatre Managers passed a resolution barring the critic from forty-nine metropolitan playhouses. Mr. Metcalfe is accused of "bitter and unwarranted racial attacks on the members of the Association" and he has already been refused admittance to a number of theatres. He has retorted by denying the charge of "racial prejudice" and by bringing a charge of criminal conspiracy against the managers, and the matter is at present the subject of official investigation by the District Attorney. The charge of "racial prejudice" would seem to have really little to do with the boycott inasmuch as some of the managers involved are themselves Gentiles. In this connection the *Jewish Daily News* (New York) says: "The only point at issue here is whether the Frohmans and the others who have it in their power to issue an order barring from forty-seven theatres in New York City Mr. Metcalfe or anyone else against whom they may happen to have a grievance, were acting properly when they made the reason for this exclusion that Mr. Metcalfe wantonly attacks Jews. It won't do, this excuse. This sudden rush to the shelter of the protecting folds of Judea's standard is even more insulting to the Jews than anti-semitic articles, such as Mr. Metcalfe is charged with writing." However, to punish our misguided colleague for his alleged prejudices caricaturist Carlo de Fornaro depicts him here as the Wandering Jew, condemned his whole life long to wander up and down the Rialto seeking admission to playhouses only to find every door barred against him.

Edgar Poe and the American Drama



THE stage production in New York by Frank Keenan of Poe's mad-house story, "The System of Dr. Tarr," and the coming presentation of George Hazleton's new play, "The Raven," based upon Poe's well-known poem, attracts attention to the somewhat singular fact that although he was a poet of essentially dramatic genius, Edgar Allan Poe himself produced nothing of technical dramatic form.

Yet Poe was closely connected with the stage. He was the offspring of distinguished players, and to his memory the theatrical profession has set a memorial in the Metropolitan Museum of Art.

Poe's conception of the drama, first of all, was as poetry; and with him, as he said, poetry was not a purpose, but a passion. Moreover, it was his conviction, and his well-known critical dictum, that the degree of elevating soul-excitement, which alone entitles a poem to be so called, cannot be sustained throughout a composition of any great length.

The fragmentary sketched-out scenes for "Politian,"—his unpublished, unacted, and probably never-completed drama—while indicating what Poe might have achieved with a *purpose* directed towards the stage, at the same time shows clearly how his lyric *passion* ever thwarted persistent action. Thus:

LALAGE: A deed is to be done—Castiglione lives!

POLITIAN: And he shall die!

LALAGE: Hist! hush! within the gloom
Of yonder trees methought a figure past—

A spectral figure, solemn, and slow, and noiseless—

Like the grim shadow Conscience.
(*Walks across, and returns.*)

I was mistaken—'t was but a giant bough

Stirred by the autumn wind.
Politian!

POLITIAN: My Lalage—my love! why art thou moved?

Why dost thou turn so pale? Not Conscience's self,

Far less a shadow which thou likenest to it,

Should shake the firm spirit thus. But the night wind
Is chilly—and these melancholy boughs

Throw over all things a gloom.

LALAGE: Politian!

Thou speakest to me of love. Knowest thou the land
With which all tongues are busy—a land new found—

Miraculously found by one of Genoa—

A thousand leagues within the golden west?

A fairy land of flowers, and fruit, and sunshine,

And crystal lakes, and over-arching forests,

And mountains around whose towering summits the winds

Of heaven untrammelled flow—which air to breathe

Is happiness now, and will be Freedom hereafter

In days that are to come?

Poe's interest in the acted drama, as well as in its literature, is apparent to any student of his writings. He was a frequent playgoer, and enjoyed the personal friendship of at least one distinguished actor—the comedian Burton. Though not himself a

writer of stage criticism, he took keen cognizance of what his contemporaries did in that direction. One of his "Literati" articles praises Robert Walsh's "Notices of Kean's principal performances during his first season in Philadelphia." "I have looked to this Essay," says Poe, "as to a fair oasis in the general blankness and futility of our customary theatrical notices. I read it with that thrill of pleasure with which I always welcome my own long-cherished opinions, when I meet them unexpectedly in the language of another. How absolute is the necessity now daily growing, of rescuing our stage criticism from the control of illiterate mountebanks, and placing it in the hands of gentlemen and scholars!"

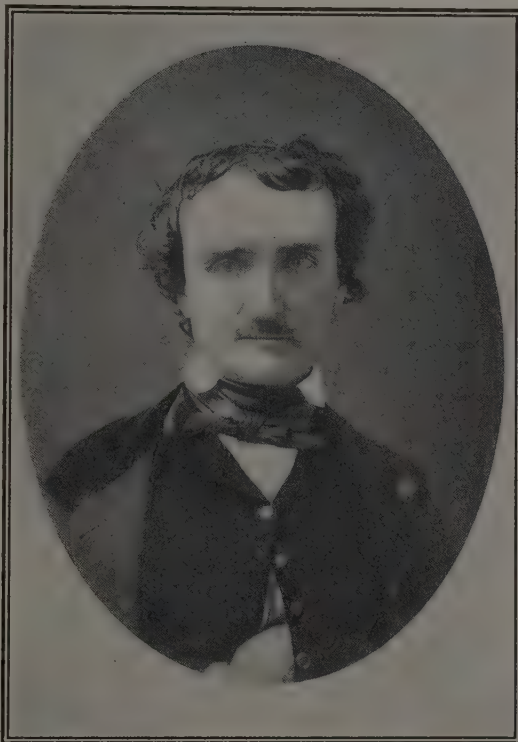
Comments upon or allusions to plays as literature, and to dramatic authors, abound in Poe's writings. They are invariably sound and bright, having worn well these sixty years past. In the opening paragraph of his review of Dickens' "Barnaby Rudge" for example, we find this ironical passing mention of Dion Boucicault's earliest success: "The worth of a work is most

accurately estimated, the literary Titmice assure us, by the number of persons who peruse it; and 'Does a book sell?' is a query embodying, in their opinion, all that need be said or sung on the topic of its fitness for sale. We should as soon think of maintaining, in the presence of these creatures, the dictum of Anaxagoras, that snow is black, as of disputing the profundity of that genius which, in a run of five hundred nights, has rendered itself evident in 'London Assurance'."

The most elaborate exposition of Poe's ideas concerning stage theory and practice, is found in his critical analyses of N. P. Willis's "Tortosa, the Usurer," and Longfellow's "Spanish Student," which criticisms taken conjointly form a classic and monumental essay upon the American Drama. After his artistic carving is finished, nothing whatever is left of Messrs. Willis and Longfellow as dramatists. We of the present day are the posterity that has confirmed and approved this result of Poe's merciless vivisection; but to have performed it in 1846, when the two poets, his contemporaries, were in the heyday

of their celebrity, must have required a courage almost superhuman. Circumscribed space forbids here anything like full abstract or quotation, but a few pertinent excerpts may be offered:

"We wish now to suggest that, by the engrafting of Reason upon Feeling and Taste, we shall be able, and thus alone shall be able, to force the modern drama into the production of any profitable fruit. At present, what is it we do? We are content if, with Feeling and Taste, a dramatist does as other dramatists have done. The most successful of the more immediately modern playwrights has been Sheridan Knowles; and to ape Sheridan Knowles seems to be the highest ambition of our writers for the stage. Now, the author of 'The Hunchback' possesses what we are weak enough to term the 'true dramatic feeling,' and this true dramatic feeling he has manifested in the most preposterous series of imitations of the Elizabethan drama by which ever mankind were insulted and beguiled. Not only did he adhere to the old plots, the old characters, the old stage conventionalities throughout, but he went even so far as to persist in the obsolete phraseologies of the Elizabethan period—and just in proportion to his obstinacy and absurdity at all points, did we



From a photograph

EDGAR ALLAN POE

pretend to like him the better, and pretend to consider him a great dramatist." "The truth is that *cant* has never attained a more owl-like dignity than in the discussion of dramatic principle. A modern stage critic is nothing if not a lofty contemner of all things simple and direct. He delights in mystery—revels in mystification—has transcendental notions concerning P. S. and O. P., and talks about 'stage business' and 'stage effect' as if he were discussing the differential calculus. For much of all this, we are indebted to the somewhat over-profound criticisms of Augustus William Schlegel."

"The prevalence of the folly of '*asides*' detracts as much from the acting merit of our drama generally as any other inartisticity. It utterly destroys verisimilitude. People are not in the habit of soliloquizing aloud—at least, not to any positive extent; and why should an author have to be told, what the slightest reflection would teach him, that an audience by dint of no imagination can or will conceive that what is sonorous in their own ears at the distance of fifty feet, cannot be heard by the dramatic personæ at the distance of one or two?"

Poe's "Marginalia" comment upon "The Lady of Lyons" is incisive, and may be re-read with special interest in view of the recent successful revival of Bulwer's sterling comedy:

"A hundred criticisms to the contrary notwithstanding, I must regard 'The Lady of Lyons' as one of the most successful dramatic efforts of modern times. It is popular, and justly so. It could not fail to be popular so long as the people have a heart. It abounds in sentiments which stir the soul as the sound of a trumpet. It proceeds rapidly and consequentially; the interest not for one moment being permitted to flag. Its incidents are admirably conceived and skilfully wrought into execution. Its dramatic personæ throughout have the high merit of being natural, although, except in the case of Pauline, there is no marked individuality. She is a creation which would have done no dishonor to Shakespeare. She excites profound emotion. It has been sillily objected to her that she is weak, mercenary, and at points ignoble. She is; and what then? We are not dealing with Clarissa Harlowe. Bulwer has painted a woman. The chief defect of the play lies in the heroine's consenting to wed Beauseant, while aware of the existence and even the continued love of Claude. As the plot runs, there is a question in Pauline's soul between a comparatively trivial (because merely worldly) injury to her father, and utter ruin and despair inflicted upon her husband. Here there should not have been an instant's hesitation. The audience have no sympathy with any. Nothing on earth should have induced the wife to give up the living Melnotte. Only the assurance of his death could have justified her in sacrificing herself to Beauseant. As it is, we hate her for the sacrifice. The effect is repulsive, but I must be understood as calling this effect objectionable solely on the ground of its being at war with the whole genius of the play."

The poems and tales of Poe are full of suggestions to dramatists—Sardou has frankly acknowledged his obligation, in the case of "Pattes de Mouche"—and on the other hand some of the poet's best inspirations are directly traceable to impressions received from the theatre. "The Raven" itself, according to the late Cornelius Matthews, had its real genesis in a spectacular stage adaptation of "Barnaby Rudge," which Poe, in company with Matthews, witnessed at the old Park Theatre, in the season of 1845-'46. It was at this time that the aforementioned review of Dickens's novel was penned, in the course of which Poe enlarges upon the fantastic conception of

Barnaby's raven, and even suggests that, as a possible heightening of the effect, "its croakings might have been *prophetically* heard in the course of the drama."

Finally, that weird and awesome poem, "The Conqueror Worm," is conceived in the concrete image of a sublime drama: "Lo! 'tis a gala night

Within the lonesome latter years.

An angel throng, bewinged, bedight,

In veils, and drowned in tears,

Sit in a theatre, to see

A play of hopes and fears,

While the orchestra breathes fitfully

The music of the spheres.

"That motley drama—oh, be sure

It shall not be forgot!

With its Phantom chased forevermore

By a crowd that seize it not,

Through a circle that ever returneth in



MRS. C. B. HANFORD
Takes the role of Desdemona in Mr. Hanford's company



CHARLES B. HANFORD
Now touring in the West in "Othello"

To the selfsame spot,
And much of Madness, and more of Sin,
And Horror the soul of the plot.

"Out—out are the lights—out all!
And over each quivering form
The curtain, a funeral pall,
Comes down with the rush of a storm.
And the angels, all palled and wan,
Uprising, unveiling, affirm
That the play is the tragedy, 'Man,'
And its hero the Conqueror Worm."

"The System of Dr. Tarr and Professor Fether," perhaps one of the most fantastic and characteristic of Poe's stories, lends itself particularly well to dramatic treatment, the story being remarkable in its sudden changes from grewsome tragedy to hilarious comedy. The inmates of a lunatic asylum overpower the doctors and keepers. They put their former masters in padded cells, and then proceed to run things to suit themselves. The leader is an intellectual lunatic called "Dr. Tarr," and he is abetted by another and more eccentric lunatic named "Professor

Fether." The two worthies have adopted these names after a system devised by them. They believe in tarring and feathering as the most soothing system to cure obstreperous patients. Just after the outbreak, a State senator arrives at the Sanitarium on a visit of inspection and he is greeted with politeness and cordiality by Dr. Tarr, who passes himself off as the physician in charge. The senator, to his alarm, soon discovers that things are not quite right, but it is some time before he can assure himself which are the lunatics and which are the sane people. He is particularly alarmed when an apparently sane young lady of most modest demeanor calmly informs him that people make great mistakes in wearing clothes. She insists that instead of our clothes being worn outside ourselves, we should get outside the clothes. The senator tries to escape, but finds everything locked, and then follows a highly amusing supper given by the lunatics at which he is forced to be a guest and where he is terrified out of his wits by "Dr. Tarr" doing the carving

with a peculiarly sharp carving knife. Finally the lunatics are again put under control.

ELISE LATHROP.



MISS ALEXANDR A. PHILLIPS
Young English actress who has shown versatility in classic and in modern roles in different stock companies in the West

Causes of Loss of Hair

Dr. Sabouraud, the eminent French Dermatologist, says that 98 per cent of hair losses are the results of microbes and the neglect of dandruff. The antiseptic action of

Seven Sutherland Sisters'

preparations kills microbes and removes dandruff. Their constant use for a period will, by acting directly on the hair bulbs, furnish nourishment, vitality and growing power to the impoverished roots and air shafts, resulting in complete restoration. **Sold by druggists.**

"It's the Hair-not the Hat"
That makes a woman attractive

GOLD MEDAL

St. Louis Exposition Awarded the Simon Trio.

TEN CENTS in stamps will bring you by mail a sample jar of the **CELEBRATED CREME SIMON** WORLD RENOWNED FOR ITS BEAUTIFYING PROPERTIES

NOTHING LIKE IT FOR SOFTENING OR WHITENING THE SKIN. ABSOLUTELY HYGIENIC AND HARMLESS

Sells at all high grade druggists. Jars, three sizes, 50c., 75c. and \$1.00. Illustrated booklet (*Round the World With Creme Simon*) with each sample jar—worth 10c. alone.

GEO. L. WALLAU, U. S. Agent, 2 Stone Street, N. Y. City

"Woman Beautiful"

Beauty is a priceless possession that every woman craves—and its chief element is a clear, healthy, well-nourished skin.

Thousands of the most beautiful women in America have found

OXZYN BALM

an unrivalled means for preserving and beautifying the complexion. It feeds the skin—removes all blemishes and flabbiness—makes it clear and healthy, and is the only preparation of the kind which will not cause hair to grow on the face.

We stand back of Oxzyn Balm—as we stand back of all our toilet preparations—with an absolute guarantee to refund purchase price if not entirely satisfactory. Prices, 25c, 50c and \$1.00 per jar;—of dealers or by mail of us post-paid.

OXZYN CO.

878 Broadway, N. Y.

(Continued from page iii.)

tify to Rose's shame. They would not perjure themselves. But Rose swears falsely that Keil is the father of her child, about to be born. Arrest for perjury threatens her. They hunt her down like a wild animal and she kills the child to which she has given birth.

"Die Stillen Stuben," by Herr Sven Lange, is a play in which we more than often come face to face with great truths, the eternal retributions and compensations. The work holds to a deep and beautiful philosophy. Its infinite pathos and gentleness is tenderer than Ibsen's, less strenuous than Bjornson's, and waits towards one memories of Dostoevsky and Turgenieff.

Niel Thergsen and his child-like wife, Helga, have been married six years. Helga is one of the great multitude of wives who are "not understood." She is closely related to Ibsen's Nora and even to Sardou's Cyprien. Her husband is lacking all the attributes of the "ideal" of her girlish fancy. She longs for "real happiness" and Lawyer Carsten, young, good-looking and most deserving of love from the feminine point of view, arrives at the psychological moment. Niel is not blind, yet he does not interfere, for he is a man of practical principles, one of which is that nobody can change a condition. He demands, however, one thing: a quick decision. Helga decides for Carsten, of course. But when she meets her lover to follow him forever, grave doubts creep into her little soul of a child in distress, and she resolves to consult her father, a miserable drunkard, and learn from him for the first time the story of her mother's sad fate; for she remembers dimly that this mother, strong, pure and kind, passed through the same trials as herself.

She finds her father in shameful surroundings, and learns from him the confession that her mother took poison in order to avoid just such a conflict as she is suffering from. A slip of paper with the words "I am yours" was all that the unfortunate woman had left. The ambiguity of its meaning drove Helga's father to drink. Helga is horrified to hear the truth and grasps the flask of poison out of which her mother had drunk "oblivion." The father snatches it from her lips just in time for Niel to rush in and prove by a fond embrace that he, the husband, is after all the right man to give her enduring happiness.

Rostand's Latest Work.

Edmond Rostand, says the London *Tatler*, has just finished writing a new drama for M. Coquelin. From all accounts it promises to be as brilliant a success as his last work for that artist—Cyrano—and Coquelin, *on dit*, is vastly pleased with his rôle. Mr. Rostand's health is not altogether of the best, and he has been making a long stay at his country place, the Villa Etchegoria, Cambo, Basses Pyrénées, and although happily much better he still remains there. Villa Etchegoria is the Basque equivalent for Red Villa. Madame de Rostand is, like her husband, literary. She was Rosémond Gérard, the author of a volume of verse called "Les Pipeaux." She is now the mother of two little boys, Maurice and Jean.



Muir's Scotch Ale

Is found wherever friends meet and everywhere meets friends.

"Your Health"

A delicious sparkling, appetizing beverage, as wholesome as it is pure, and more healthful than

English hop ales. **Muir's** is a barley malt brew—bottled in stoneware in Edinburgh for over 124 years.

BE SURE IT'S **MUIR'S**
SOLD EVERYWHERE

ACKER, MERRALL & CONDIT CO., Sole Agents



MENNEN'S
BORATED TALCUM
Toilet Powder
Beautifies and preserves the complexion. A positive relief for chapped hands, chafing and all skin afflictions. Mennen's face on every box. Be sure that you get the original. Sold everywhere, or by mail 25 cents. Sample free.
GOSHARD Mennen Co., New York, N. Y.
Mennen's Violet Talcum
Beautifies and preserves the complexion.

Chapped, Cracked Skin

Quickly Relieved By

Packer's Tar Soap

Pure as the Pines

Keeps the Skin Soft and Smooth

Cleansing—Emollient—Antiseptic

The Packer Mfg. Co., New York

HALL'S VEGETABLE SICILIAN HAIR RENEWER



Always restores color to gray hair, all the dark, rich color it used to have. The hair grows rapidly, stops coming out, does not split at the ends, and dandruff disappears. Sold for 60 years.

For the whiskers and moustache we make a Dye known as BUCKINGHAM'S DYE. It colors instantly a rich brown or a soft black. R. P. Hall & Co., Nashua, N. H.

For SOUPS

For SALADS

McILHENNY'S THE ORIGINAL

Tabasco Sauce

The Perfect Seasoning for Soups, Salads, Oysters, Clams, Fish, Sauces, Roasts, Gravies, etc.

McIlhenny's Tabasco Sauce gives that fine spicy, piquant flavor so dear to the epicure. It is purer and more healthful than dry pepper, leaving no lumps or sediment. It stimulates the stomach instead of irritating it, helping digestion instead of hindering it.

The ORIGINAL McILHENNY'S TABASCO

Used in leading Hotels, Clubs and Restaurants half a century. AT ALL DEALERS

FREE—Write for "TABASCO BOOK" containing many new and unique recipes

McILHENNY'S TABASCO, New Iberia, La.



ALICE IN PETERSLAND

The Original
Milk-Chocolate Is

PETER'S

Dainty, smooth and wholesome, it is a revelation to the Chocolate lover. Other brands are imitations.

PETER'S

FREE SAMPLE and illustrated booklet "An Ascent of Mont Blanc" upon request.
LAMONT, CORLISS & CO., Sole Importers, Dept. E, 78 Hudson St., New York

CARPINE



SHAMPOO

is a superior preparation which thoroughly cleanses the scalp and removes dandruff without making the hair dry or brittle.

Carpine Shampoo, 25 cents the Bottle.

HAIR TONIC

prevents the formation of dandruff, keeps the scalp in an aseptic condition, invigorates the roots of the hair, prevents it from falling out, and promotes the growth.

Carpine Hair Tonic, 50 cents and \$1.00 the Bottle.

IT DOES NOT DISCOLOR NOR MAKE THE HAIR GREASY

The chief ingredient of Carpine Hair Tonic is *Pilocarpine*, the active principle of *Jaborandi*; a drug extensively used by the native women of Brazil, who are noted for their luxuriant growth of hair.

For sale by leading druggists.

HUDSON & Co. (Inc) CHEMISTS 489 Fifth Ave., New York City

Queries Answered

"Cleve, Ohio."—Q.—Did Dustin Farnum ever play "Virginius"? A.—No, we think not. Q.—What was Robert Edeson's wife's maiden name? A.—Helen Burg. Q.—Will you have on article on Mr. Vaughan Glaser? Q.—We cannot say. Q.—Is his wife an actress? A.—She is not acting this season.

O. E. B., Detroit, Mich.—Q.—What is the seating capacity of the Haymarket Theatre of Chicago and the respective capacity of the different sections of the house? A.—The Haymarket Theatre has an orchestra circle, dress circle, balcony, family circle and gallery. There is one tier to the gallery, more than is possessed by any other house in Chicago. The parquet seats 710 chairs on the floor and there are 40 seats in the eight boxes. The balcony contains 506 chairs and 24 in the boxes, six in number. There are 472 chairs in the family circle. The gallery will accommodate 800 people. It is now a vaudeville theatre.

R. M.—Will you publish a picture of Charles Hawtry in his play, "A Message from Mars"? A.—We will do so shortly.

"Helen Max."—Q.—Will you tell me how one may become a member of the chorus of a comic opera company? A.—Make personal application to the chorus master or stage manager of a first-class opera troupe and let him try your voice. If you possess all you state you may get an engagement.

H., Elmira, N. Y.—Q.—Can an adult person learn to dance on the ends of the toes? A.—No; he must commence to learn to dance when quite young.

F. A. M.—Q.—Will you have photographs of Miss Fay Davis and Miss Mabel Roebuck? A.—We have printed several of Miss Davis.

W. H. R., Knoxville, Tenn.—Q.—In what company is Orrin Johnson playing? A.—In "Ben Hur," now in Chicago.

Elsbeth, Chicago, Ill.—Q.—Have you published pictures of Mr. Mansfield in "Beau Brummel" and of Mr. Gillette in "The Admirable Crichton"? A.—See our issue of January, 1904.

A. R. LeC., Roseville, N. J.—Q.—Will you publish a picture of Richard Buhler and Jessaline Rodgers? A.—We cannot say. Q.—Where and with what company are the Gibney sisters? A.—We do not know.

John P. M., Cleveland, O.—Q.—How can a young man get an engagement in the chorus of a musical comedy company, and who should he apply to, and what is necessary to get an engagement? A.—See answer to "Helen Max."

W. F. M., New Haven, Conn.—Q.—Will you publish pictures of Williams Lewers and Ford Sterling in the March issue? A.—It is impossible to publish them in the March issue.

Subscriber, New Orleans, La.—Q.—Will you publish a picture of Lionel Adams or Alphonse Etiaer, now playing the title role of "Ben Hur"? A.—We may do so in the near future.

B. B., Buffalo, N. Y.—Q.—When did you publish pictures of these plays? A.—"Sweet Kitty Bellairs," February, 1904; "Merely Mary Ann," January, 1904; "Sunday," Christmas, 1904; "Duke of Killicrankie," October, 1904; Julia Marlowe in "Romeo and Juliet," Christmas, 1904, and January, 1905. Q.—Where can I secure these back numbers? A.—At this office. Q.—What is the Mary Mannering now playing in? A.—See answer to A. R. Q.

A. C. Q.—Will you publish photographs of Joseph Galbraith, Henry Miller and Kyrle Bellow? A.—Perhaps.

H. S. H.—Q.—Can you inform me where I can lease a musical comedy, comic opera, or operetta, to get a general idea as to how they construct and lay out an opera? A.—Unless you possess practical knowledge of the stage you had better not attempt it. Spelling correctly is *rather essential*. Judging from your letter you might have difficulty in getting anyone to read it.

Interested, Montgomery, Ala.—Q.—Have you published a photograph of Paul Gilmore and of Creston Clark? A.—See our issue for June, 1903.

E. J. D., Springfield, Mass.—Q.—Would you publish pictures of Dan Daly, Jerome Sykes and Stuart Robson in the next month's THEATRE? A.—See our issues for February, 1903, and March, 1903.

L. W. C., Utica, N. Y.—Q.—Is William Gillette booked to appear in Utica this season? A.—He is not. Q.—Do either Isabel Irving or Irene Bentley expect to tour in vaudeville this season? If so, are they booked for Utica? A.—They are in vaudeville but are not booked for Utica. Q.—In "Dorothy Vernon of Haddon Hall," who played the parts of Sir John Manners, Sir Malcolm, Sir George Vernon, Queen Mary, Lady Dorothy Crawford? A.—Who has just done in this city Sir John Manners, William Lewers; Sir Malcolm, Sheridan Block; Sir George Vernon, Frank Losee; Queen Mary, Isabel Richards; Lady Dorothy, Bertha Galland. When last done in this city the roles were taken respectively by Orrin Johnson, Carl Anthony, Frank Losee, Helen Bell and Bertha Galland. Q.—Where are Forbes Robertson and Gertrude Elliott playing now and in what play? A.—Knickerbocker Theatre, New York. Q.—Is Maxine Elliott booked for Utica? A.—We do not think so. Q.—Where are the following actresses? A.—Julia Arthur has retired from the stage. Virginia Harned is in Chicago. Della Fox is in vaudeville. Bijou Heron is the wife of Henry Miller. She retired from the stage some time ago. We do not know where Beulah Dodge is. William Gillette follows Maude Adams at the Empire in "Sherlock Holmes." At the close of his engagement at the Empire he goes to London and plays his new piece "Claresse." Lawrence Grattan is in a stock company. Paul Gilmore is in San Francisco; was recently starring in "The Mummy and the Humming Bird."

A. N., Pueblo, Colo.—Q.—When and where did Florence Gale make her first debut? A.—We have no record of her debut.

J. C. Mobile, Ala.—Q.—What are the names of the best American actors and actresses of to-day? A.—It is a matter of opinion.

N. B., Hartford, Conn.—Q.—Is Maude Adams coming to Hartford, Conn.? A.—She is. Q.—Will you publish scenes from Robert Edeson's new play? A.—See this issue.

Pitts, Pa.—Q.—Where is "Mrs. Leffingwell's Boots" being presented? A.—It was at the Savoy Theatre, is now at the Lyceum.

A. A. K., Cleveland, O.—Q.—Is the "Show Girl" or the "Piff, Paff, Pouf" company going to play in Cleveland this season? A.—Both companies will visit your city late in the season.

P. R. S.—Q.—In what play are James Keltetas Hackett and Mary Mannering going to play next season? A.—It is not decided.

"Old Curiosity Shop," Chicago, Ill.—Q.—Will you publish articles on the older actresses, such as Clara Morris, and Edwin Booth, and also a picture of Otis Skinner? A.—We have already done so.

Q.—Is Mrs. Leslie Carter's hair auburn and what color eyes has she? A.—Such questions are trivial.

H. K. M. B., Chicago, Ill.—Q.—Will Mrs. Fiske give a performance of "Becky Sharp" in Chicago this season? A.—No. Q.—Where can I get back numbers of your magazine? A.—At this office.

A Subscriber.—Q.—Is Herbert Henry Davies' play "Cousin Kate" published? A.—It is not. Q.—In what company is Gwendolyn Valentine this winter? A.—We cannot locate her.

M. A., Boston, Mass.—Q.—What is Mary Anderson's name and address? A.—Anderson is her family name. She is now Mme. de Navarro and resides in London, England. A letter to the London *Era* will reach her. Q.—Has Julia Marlowe any relatives on the stage or does she come from a theatrical family? A.—She has no relatives on the stage and she does not come from a theatrical family. Her right name is Brough. Q.—Is Mr. Sothern to play with Miss Marlowe next year? A.—The Sothern-Marlowe combination continues all next season. Q.—What is Mrs. Woodward's name? A.—It is Mrs. Eugene Lindemann Woodward.

J. K., Providence.—Q.—Is it necessary to have agreements with managers drawn by a lawyer? A.—It is advisable that contracts drawn between managers and actors should be at all times executed according to all legal requirements. You may write to Joseph M. Herzberg, attorney-at-law, 309 Broadway, who will be pleased to act in advisory capacity.

NOTICE. A large number of letters from our readers calling for answer in this department were destroyed in our fire. Our readers are requested to kindly ask their questions again and they will be answered promptly in our next issue.

Universal Peace Theatre.

An organization known as the Universal Peace Theatre Company held a meeting and gave a luncheon on Thursday, February 16, at the Hotel Marlborough, this city, at which more than sixty guests were present. The announced purpose of the organization is to further the cause of international arbitration. How this is to be accomplished through the stage has not yet been clearly explained.

The guests were greeted by David Hershfield. Nat C. Goodwin, chairman of the committee, and Alexander B. Ebin, secretary of the company. The dining room was decorated with flags and peace ensigns and a white dove bearing an olive branch. Nat C. Goodwin, as chairman, proposed a toast to the President of the United States, which was drunk standing. Joseph T. Hogan, vice-president of the New York Playgoers' Club, proposed as a second toast, "Success to the Second Meeting of the Hague Peace Conference as Called for by President Roosevelt."

Charles Sprague Smith, founder of the People's Institute, was introduced and told of his renewed and present interest in things theatrical because the People's Institute is about to launch a theatrical company with the purpose of furnishing Shakespearean and other drama to the public schools, etc., at moderate prices. He spoke of the theatre as a good instrument with which to spread the idea of universal peace and pronounced it a power comparable only with that of the Church, and perhaps greater.

Remarks were made by Dr. Ernest Richard, of Columbia University, and Alex. B. Ebin, secretary of the company, who then called upon Nat C. Goodwin for a speech.

Mr. Goodwin said he had wondered why the committee had selected an actor for its chairman, but had concluded that the organizers of the Universal Peace Theatre Company and the New York Playgoers' Club must agree with the critics, who had so often informed him that he had missed his vocation. He said the title "Universal Peace Theatre" particularly appealed to him, because he had never found much peace in any of the theatres which he had been connected with. He noticed that in promising to introduce peace into the homes and theatres the company did not mention the Syndicate.

Mr. Goodwin expressed the hope that the New York Playgoers' Club would grow as has that club in London, which has now three or four thousand members. He told of being selected to speak at one of the entertainments of the London Playgoers' Club on the subject of "The American Invasion," and went into it from the time of the Druids till the arrival of the first New York chorus girls in London.

The article in this issue on the Boucicaults is the sixth paper of the series of Famous Families of American Players. The previous articles were published as follows: No. 1—The Booths ill., May, 1904, 35c. No. 2—The Drews ill., July, 1904, 35c. No. 3—The Jeffersons ill., Sept., 1904, 35c. No. 4—The Sotherns ill., Nov., 1904, 35c. No. 5—The Hacketts ill., January, 1905, 25c. Address: THE THEATRE MAGAZINE, 26 West 33d Street.

Purity

above everything — distinguishes Schlitz beer from the common.

There's a difference, of course, in the barley, the hops, the yeast.

We use the costliest materials.

We age the beer for months to prevent biliousness.

But the healthfulness of Schlitz is mainly due to its purity.

See that the cork or crown is branded

Schlitz

The Beer That Made Milwaukee Famous.

Wines from the Brotherhood Vineyard are Fine.



The Sixty-fifth Annual Price List of the Brotherhood Wine Co., has been accepted and is used by all the leading wine journals as a valuable work of reference. It is concise and comprehensive. The Fiftieth edition in large pamphlet form now ready. If you would like to read it send your name on a postal card.

CELLARS

Washingtonville, N. Y.

BROTHERHOOD WINE CO.

Spring and Washington Sts., New York City

RED TOP RYE

AMERICA'S FINEST WHISKEY

It's up to YOU

FERDINAND WESTHEIMER & SONS
CINCINNATI, O.
ST. JOSEPH, MO. LOUISVILLE, KY.

NEW YORK OFFICE
135B BROADWAY

PURITY
HEALTHFULNESS
BOUQUET

ISSUED BY THE AUTHORITY OF THE COMMISSIONER OF THE DISTRICT OF COLUMBIA



OFFICIAL AWARD



ST. LOUIS, 1904.

David O. Francis

GRAND PRIZE

AWARDED TO

STOLL & CO

LEXINGTON, KY.

BOND & LILLARD

WHISKEY

BOTTLED IN BOND

Where King Duncan was Murdered.

To the Editor of THE THEATRE MAGAZINE:

Just as an "Uncle Tom's Cabin" company which has two Topseys, two Markses, and two Haleys and several little Evas, is a bigger attraction than a troupe which possesses only one each of these characters, so I am glad to learn from your splendid pages of the February issue that Shakespeare's "Macbeth" has now been provided by history with two chambers in which that title-rôle King of Scotland murdered Duncan. It fills a long-felt want.

In *New Shakespeareana*, published by The Shakespeare Society, which considers itself, I suppose, the final authority on things Shakespearean, there is shown in the issue for January a picture of the chamber in which Macbeth murdered the gentle Duncan. Your chamber where Macbeth murdered him is in Glamis Castle (of which you give a notable picture) at Glamis, Scotland. The *New Shakespeareana* chamber where Macbeth murdered him is in Cawdor Castle, Inverness. William Shakespeare, the putative author of the play (I decline to be involved in the Baconian controversy), places the scene of Act II. of his tragedy as follows: "Inverness, Court of Macbeth's Castle;" and the second and third scenes of that Act—which cover the murder action—all read for place, "The same;" scene fourth of that Act reading: "Outside Macbeth's Castle," which, of course, is non-committal, since the bad Macbeth was thane both of Glamis and of Cawdor and so, presumably, had castles both at Cawdor in Inverness, and at Glamis.

If the late Mr. Barnum had been called upon to settle things between THE THEATRE MAGAZINE and *New Shakespeareana*, he would doubtless have fixed it as he did when complained to that he had exhibited two skulls as the skulls of Old Hicks the Pirate Chief, by saying, "Take your choice." I must confess that I feel that way myself, having seen the skull of Count Tilly at Odessa at Ingoldstadt— at Regensburg (Ratisbon, as the French call it) and at Aix-la-Chapelle, I am prepared for anything. But as Macbeth, in Act I., Scene 3 of Shakespeare's play, was hailed by the witches as "Thane of Glamis" before he was hailed "Thane of Cawdor," I am under the impression that less catholic persons than myself will give their suffrages to THE THEATRE MAGAZINE.

Yours respectfully,

C. HAROLD MCCHESENEY.

10 Convent Ave., New York City, Feb. 6, 1905.

To the Editor of THE THEATRE MAGAZINE:

Aren't you "off" in saying that Macbeth murdered Duncan in Glamis Castle? Shakespeare says the murder took place in Macbeth's Palace. "Inverness." SAM BARDON.

Grand Union Hotel, New York, Feb. 10, 1905.

The foregoing letters were referred to the author of the article, "Under the Walls of Macbeth's Castle," in our February issue, and she replies as follows:

Boston, Feb. 11, 1905.

To the Editor of THE THEATRE MAGAZINE:

While Shakespeare's "Macbeth" is acknowledged to be founded on fact, he has taken a writer's privilege, as in the case of "Hamlet," and deviated even from tradition. Upon Cawdor Castle it seems hardly probable Macbeth ever looked. According to a book on "The Thanes of Cawdor," published by the Earl of Cawdor in Edinburgh, Scotland, in 1858, and presented to the Spalding Club of Aberdeen, in 1859, the author states, that in consideration of the value to history he made a collection from the charter-room of Cawdor Castle which shows that "the tenure of Cawdor is learnt from the charter of Robert I., in 1310,



MANY a bet has been wagered and won over the superiority of CLUB COCKTAILS over *guesswork* or other brands. You can prove their excellence without betting. Try a bottle.

Insist upon getting CLUB COCKTAILS—the original bottled brand. They're far superior to *guesswork* kind—you want the best—well, insist on getting CLUB.

Always ready. Just strain through cracked ice and serve.

Manhattan, Martini, Vermouth, Whiskey, Holland Gin, Tom Gin and York.

G. F. HEUBLEIN & BRO., Sole Proprietors
Hartford New York London

DIAMONDS
ON CREDIT

YOU can wear a fine diamond. The LOFTIS SYSTEM makes it very easy to do so. Send for our 1905 Catalogue and make a selection from the thousands of beautiful pieces in Diamonds, Watches and Jewelry Illustrated. We send your selection subject to approval, and you are under no obligations to buy unless you wish to do so. We also pay all express charges, so there is no expense whatever to you. If you like what we send and want to keep it, you may do so by paying one-fifth of the price. The balance you may send to us in eight equal monthly payments. Any honest person's credit is good on our easy payment plan. We give a written and signed guarantee with every diamond, attesting its quality and value. We are the largest retailers of diamonds in the world, and the only Diamond Cutters in the world selling at retail. Our goods (DIAMONDS, WATCHES and JEWELRY) carried off the honors at the Saint Louis Exposition, and were given the highest award—the GOLD MEDAL. Please write to-day for Catalogue. Satisfaction absolutely guaranteed.

Loftis Bros. & Co. (Est. 1858)
Diamond Merchants,
Jewelers and Opticians.
Dept. C-55 92 to 98 State St., Chicago, Ill.

CHICAGO & ALTON RAILWAY

"THE ONLY WAY"



THE CHICAGO & ALTON runs the largest passenger engines in the world

They keep the trains on time

Between Chicago, St. Louis, Kansas City and Peoria

GEO. J. CHARLTON, General Passenger Agent
CHICAGO, ILL.

All ladies wishing to prevent and remove wrinkles



and obtain a youthful face and a clear complexion must use "Ne Plus Ultra Face Beautifier." A smooth inviting countenance takes the place of a repulsive, made-up face. Ladies will look pretty, even in electric light, when they give up using greasy creams, balms and powders. Wrinkles, freckles, blackheads disappear by the same lotion, sold at only \$2 per bottle, lasting six weeks. My cheek, neck, and bust developer is reliable. My French hair restorer does away with all disgusting and troublesome hair dyes.

MME. CAROLINE

DERMATOLOGIST

Main Parlors, 221 Sixth Avenue

granting thanedom to William, Earl of Cawdor in heritage, for 12 marks, to be paid in exchequer yearly."

A descendant of the above William, under reign of James II. of Scotland, held a crown license for a building, and to fortify his castle at Cawdor, under date of 1454. Tradition fixes no individual thane as the builder, nor the period of building; for these matters we are indebted to the charter and the records.

Almost contemporary with the building of Cawdor Castle is the warrant for destroying the fortalice of Lochindab, the iron door being brought for the Donjon of Cawdor. Another document states that this same thane purchased from John Ros, of Auchlossin, his whole lands on both sides of the river, as well within the burgh of Nairn as without, the charter bearing date: November 12, 1457, at Aberdeen.

That Macbeth lived about the middle of the 11th century is admitted to be an historical fact; that Duncan met his death at his hands is generally accepted. Authentic history of Scotland began with the reign of Malcolm Canmore, the son of the murdered Duncan, and for the preceding period tradition is largely to be depended upon.

But while several places in Scotland lay claim to being the spot where Duncan was assassinated, a visit to the localities, a study of the times, combined with Shakespeare's tragedy, would all point toward Glamis Castle, which still holds among its priceless treasures Macbeth's coat of mail, as most probably being the home of Lady Macbeth.

The writers of the doubting letters, had they possessed information as comprehensive regarding "Macbeth" as one of them appears to have concerning "Uncle Tom's Cabin," would have brought a different argument than the play itself. The latter says that Shakespeare places the scene of Act II. of his tragedy at "Inverness, court of Macbeth's castle, and the second and third scenes, which cover the murder action, read for place, 'the same.'"

If the writer bases his deductions solely on Shakespeare's play, it is but fair to go further and place some stress on what follows in the text. At the close of Act I., the scene of which is laid at Macbeth's castle, Lady Macbeth enters reading a letter from her husband, from which she learns for the first time that her lord has been elevated to the rank of the Thane of Cawdor. Strange indeed would it have been for her to be then occupying Cawdor Castle, even had it been in existence, for she believed with Macbeth that the Thane of Cawdor lived—a prosperous gentleman.

Again the text goes on to say, that Duncan would be her guest that very night, and she would scarcely have time in the few intervening hours to remove her household effects to Cawdor and receive her royal visitor. Still another point in the text. The news of Duncan's coming was brought by a messenger who had traveled so far that he was, to quote from the play, "almost dead for breath." Fores, or Forrest, as it is now called, where the king was at the time, is but a few miles from Cawdor Castle, a distance that to the doughty men of those days would have been a bagatelle.

With records showing that the first Thane of Cawdor was created in 1310, nearly three hundred years after Macbeth lived, and with every tradition and circumstance pointing toward Glamis Castle as the home of Macbeth, it is fair to presume that it was here Duncan met his death.

Glamis Castle is but little known to Americans, or, for that matter, to the English. It is not a "show place," like the present Cawdor Castle, and admission is only obtained by special permit from the agents of the Earl of Strathmore, the present owner. Cawdor Castle is more widely known and much more frequently visited, and it is not strange, perhaps, that the story of Duncan's murder is associated with it as an added attraction.

But both history and tradition point otherwise, and these are the only guides we have to follow, and even romance indicates that it was at Glamis the gentle Duncan met his fate.

Very truly yours, MEDORA ROBBINS CROSBY.

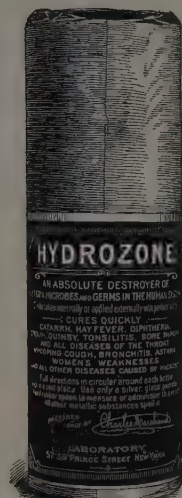
SOZODONT TOOTH POWDER



is of benefit as a deodorizer, antiseptic cleansing agent and preservative. Ask your dentist.

Hydrozone

Cures Sore Throat



Its action is immediate and beneficial. No burning or cauterizing. No injurious effects possible. **Hydrozone** is a standard remedy, indorsed and successfully used by leading physicians for the past fourteen years. Sold by best druggists.

Trial Bottle Free

Beware of preparations with similar names. None genuine without my signature on label:

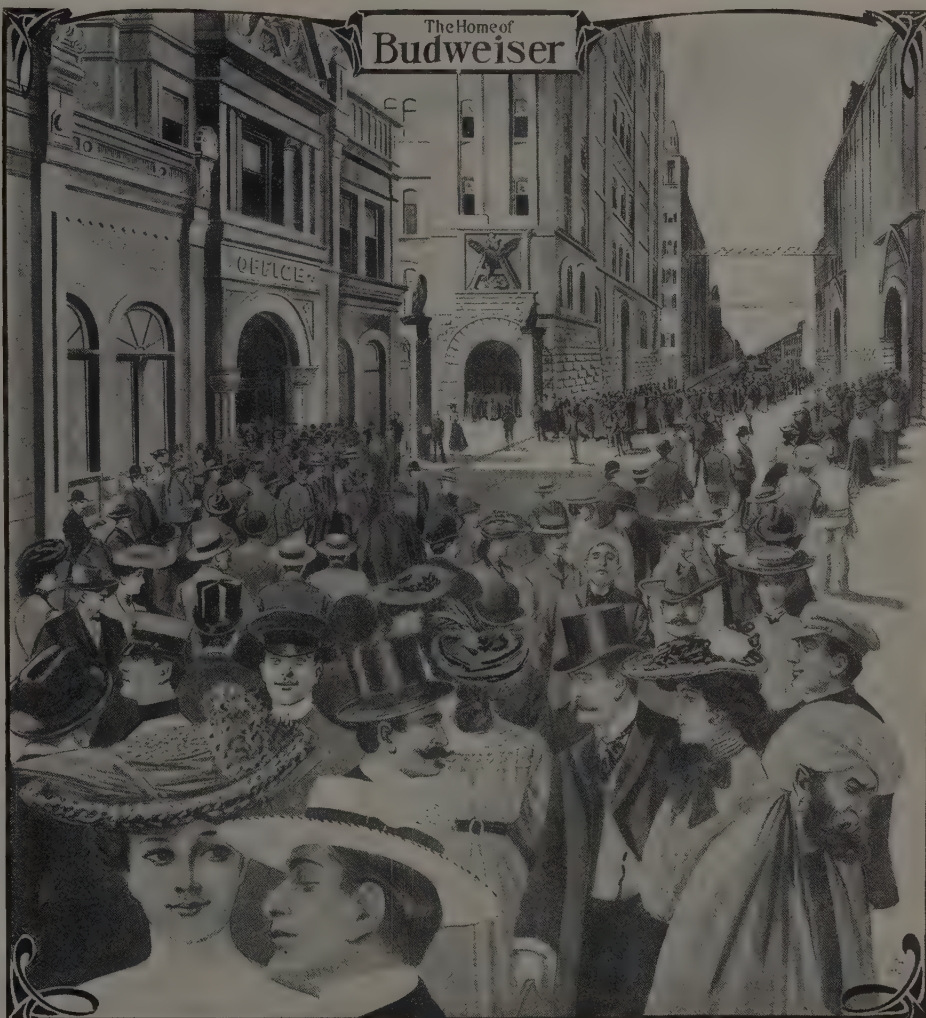
Prof. Charles Marchand

Mail coupon, naming your druggist, to
CHARLES MARCHAND,
57 Prince St., New York City.

Requests unaccompanied by coupon will be ignored.
Only one bottle to a family.

Send free trial bottle of **Hydrozone.**
Coupon good only until April 5, 1905.

WRITE LEGIBLY



MORE than 1,250,000 visitors—among them Princes, Ambassadors, Commissioners General—as well as representative people from all parts of the world, passed through this great plant during the World's Fair, all of whom will attest the grandeur and magnificence of the buildings, the prevailing cleanliness and the excellence of its product.

Sales for 1904—1,365,711 Barrels of Beer, of which

BUDWEISER

"King of Bottled Beers"

scored

130,388,520 Bottles

Anheuser-Busch Brewing Ass'n, St. Louis, U.S.A.

Upon receipt of 4 cents to prepay postage a set of twelve souvenir post cards will be mailed to any address.

FASHIONS



(1) Round model of majenta tip with velvet of same shade and ostrich tips

being the same smart color. Illustration No. 4 shows a round hat of rough violet straw, the garniture being a twist of velvet in a lighter hue and clusters of Parma violets to the left at the back. Illustration No. 5 is a becoming model of tan straw with fruit and flower garniture in a wreath about the crown. Roses, grapes and foliage in the lighter pastel colors are used harmoniously.

A rather striking hat, seen in one of the Fifth avenue shops, was also of tan straw in a fancy weave, and in the always becoming picture shape. A long plume of shaded green and folds of sage colored velvet formed the trimming. Another very fetching round shape was of white chip with lining of black straw. The low round crown was encircled by a narrow band of black velvet ribbon, and the brim which rolled at the back in a decided flare, was held in place by a cluster of American Beauty roses. A poke bonnet of ruffled satin straw was faced with narrow Val lace and had as garniture small clusters of baby rosebuds, at right and left of the crown. Long streamer ends of pink liberty ribbon were a feature of this model. A toque of pale blue satin straw with a smart but exceedingly trying contour, had as its simple garniture two immense white roses, one underneath the brim and one just above it on the crown at the left back.

Lingerie hats, which will be very popular during the summer, are seen in Charlotte Corday shapes, the crown being covered with embroidered linen, the facing of many fine lace ruffles. Small rosebuds sometimes add to the trimming of these hats or occasionally where the modified shape permits, a fold of taffeta ribbon in one of the pastel shades is used about the crown.

These pastel colors, by the way, will be in vogue both in dark and light hues for dress materials as well as for hat trimming. Subdued reds, dull blues, and greens and the quieter tones of pink and blue will be liked. The gown shows in illustration No. 7 is in pastel pink with entredeux of écreu and white lace. It is worn by Miss Julia Sanderson in "Fantana" at the Lyric Theatre. In the same illustration is shown a hat of tulle and roses to match the gown. This charming picture model was made for Miss Sanderson by Joseph.

Illustration No. 6 shows a costume of white linen with motifs of heavy white lace. The bodice has the bolero effect with bouffant sleeves. The skirt is cut after the new full model. A very fascinating lingerie frock is shown at Saks & Co. It is of sheer grass linen made over a foundation of white swiss which rather unusual feature adds wonderfully to its daintiness. The yoke of the bodice is formed of a wide strip of torchon insertion with narrow tucks in the grass linen at either side. A broad band of the insertion runs horizontally around the bodice, which is pouched in front. The bouffant sleeve and long tight cuffs have bands of the insertion, while the extra wide skirt is trimmed in the same way, a row of narrow tucks being placed above the lower inset of the lace. Another chic model seen at the same shop, is of meavy blue linen all over embroidery. The bodice had a yoke of pointed bands of the same material. New sleeves in the mousquetaire patterns falling over the hand lent a distinctive

touch to this simple frock. Somewhat similar to the design shown in illustration No. 6 is another favorite model for the coming summer. Added to the bolero jacket is the postillion back, which only tall figures can wear with impunity.

Among the popular garments for spring wear must be considered the new lace coats shown mostly in three-quarters or seven-eighths lengths. These are intended for wear over light frocks of linen or sheer material, but they will also do service as opera wraps. The lining used will determine for which purpose these are intended. Renaissance lace is almost invariably the fabric of which they are formed. White, écreu, tan, grey, butter color and black are the colors in which they are shown. The black coats, of course, are not made of cotton, but of silk braid and net. The box pattern is a favorite design for these wraps. A few, however, are semi-fitted. One handsome garment in butter color was cut three-quarter length and lined with pongee. The sleeves were bell-shaped and the collarless effect finished the neck. A short box model of heavy white renaissance which has been copied quite extensively in New York and elsewhere this winter, had a foundation of accordion pleated white chiffon, with double ruffle of the same in jabot effect at the front. This might be used, of course, for evening wear, as might also the long black lace coat made over a Dresden silk lining.

These Dresden linings will be much used. They, too, show the delicate pastel colors and are especially effective under net or wide meshed grenadine. A short box model in écreu lace with bell sleeves and wide collar was lined with sheer white linen to be used over a costume of écreu linen. These smart new wraps will add a rich and effective touch to linen frocks which have insertions of heavy lace.

To go from this subject to that of the rain coats for spring and summer wear is not so far a cry as one might imagine. Time was when any old thing did service for stormy weather wear. Nowadays, fashionable garments are designed solely for this purpose. Nothing smarter or more becoming could be desired than the new shower coats. Silk rubber is the favorite material and from fifteen to fifty dollars is the price asked for them. While, heretofore, the lighter colors have been confined to automobile wear, these will now be used as rainy day garments, pure and simple. This is quite a radical change from the old mode, but the coming summer will see cream, silver, and even scarlet coats worn in the street. These coats are made after several different designs. One of the favorites is the redingote, tight fitted at the waist and full in the skirt. It is notable that, with few exceptions, all these models are collarless. The sleeve is mostly seen in the bishop or leg-o'-mutton pattern. Another favorite model is the umbrella or circular shape, which is always best suited to tall figures. In this design dolman sleeves are shown. These are like the old-fashioned surplice sleeve and are tight at the wrist, or if the cuff is wide have a storm sleeve as a sort of interlining. Some of the coats in this material are very elaborate. One made after the circular pattern was of bright scarlet with the aforesaid dolman sleeves, military collar and cuffs of black velvet. Long capes will also be worn for the same purpose and will be made of the same material. One very handsome model is in seven-eighths length cut circular and of a light cream color with collar of black velvet. For those who prefer more sombre colors to go with their gray days there are very dainty and attractive coats in deep blue and black.

Cravenette is another rainy day material, or, more properly speaking, it is the process by which waterproof material is made. Many fabrics are susceptible




(3) Jaunty white hat of cerise straw with velvet of the same and roses shading from light to dark



(2) Hat of rough green straw trimming of sage taffeta with egret to match and cream colored choux

We Make Fine Lingerie

\$6.50
Express Paid.



To interest you in our goods, we offer the beautiful dressing sacque as illustrated, made of fine Jap silk and valenciennes lace for \$6.50, Express Prepaid, and sent C. O. D. with the privilege of examination.

Any lady who desires dainty and fine lingerie should send for our handsome illustrated catalog, free on application, which shows many beautiful styles in negligee robes, dressing sacques and underwear in Jap silk, crepe de chine, India linen, etc.

Bridal Outfits a Specialty.
FRENCH LINGERIE CO.,
1714 State St., Chicago, Ill.

to the cravenette process. Coats, then, which have been cravenetted may be had at more reasonable prices than the newer and smarter silk rubber. Gloria is another pretty material with satiny finish, which will be used for the rain coats. It is spoken of evasively in most of the shops as shower-proof, and one perceives that a hint is implied of its possible non-imperviousness to heavy storms. Still it will answer for any savage blasts and storms, which let us hope we have seen the last of for a while. The English tweeds which were so popular for ulster during the winter are seen in lighter grades for traveling wear



(4.) Model of violet straw trimmed with velvet of a lighter shade and clusters of violets.

and rainy weather. These also are shown in the umbrella or circular, redingote, and ulster pattern. Various tailored tweeds with a rubber backing, called in some shops rubber cloth, are also among the storm garments.

Among the new materials intended for summer wear, the organdies and cotton voiles will be much worn. Organdie lisse is well to the fore among the new flowered stuffs, with many charming designs in the pastel colors and Dresden effects.

The fine sheer mercerized cottons offer an excellent ground for printed effects, and the flower



(5.) Tan colored satin straw with fruit and flowers garniture.

designs show to especially good advantage on such material.

Just what the wearing quality of these fabrics will prove to be, is difficult to forecast, although most of the shopkeepers are optimistic on the subject.

The mercerized cotton shown this season is like the other "process" cottons—tempting to look at, but possibly prone to limpness after a short wear. The frankly tubbable materials are perhaps better buying.

The cotton taffeta is seen, however, in charm-

Corset La Joie

Lightest Weight

CORSET

in the World

Particularly

Well Adapted

for

Theatrical

Costumes

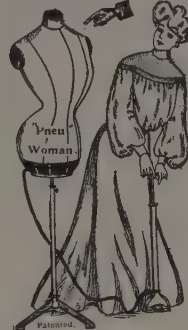
Price \$12 up.



Miss H. C. Watson

21 West 30th Street New York

PNEUMATIC DRESS FORM



IT'S YOU REPRODUCING YOUR EXACT FIGURE.

The "PNEU" WOMAN inflates any lady's waist lining.

FIT YOUR DRESSES ON YOUR SECOND SELF.

Only one form necessary for a family. When deflated may be kept in a small box.

Send for Descriptive Circular

"PNEU" FORM COMPANY

Dept. 156 Fifth Avenue, N. Y. New York

CLÉMENT Ladies' Hairdresser.

26 W. 33d St. New York

Parisian Specialist in HAIR COLORING

My Mixture Vegetale will restore gray or bleached hair to its original or any desired shade. Guaranteed harmless, easy to apply, does not rub off or turn the hair green or yellow; no failure possible.

I also make a special preparation to permanently color the eyebrows and lashes. Price \$2.00.

Perfect Fitting Wigs

scientifically made.

My hair goods exhibit was awarded 1st and 2nd prizes in Paris.

Hair Goods

of every description made up with the best human hair directly imported by me.

My new Pompadour l'Aiglon to be worn under one's hair, \$3.50; switch, 2 oz., 24 inches, all long, natural wavy hair, \$4.50

Torsade Ninon

the latest creation for a low coiffure; easy to adjust, cannot be detected. Its price, \$6.50, is unprecedentedly low.

Send for illustrated booklet.

Marcel Waving, Shampooing, Facial Massage, etc.

Private rooms for each patron.

BRANCH

HAMPTON TERRACE HOTEL.

Augusta, Ga.



The Youmans new spring hat for men, is a distinctive gracefully proportioned form having a slightly tapering crown and a well-set brim with a medium pitch effectively set off by a raised D'Orsay curl, just a bit rounded.

1107 Broadway, (Madison Sq. West)
156 Fifth Avenue (near 44th St.)
158 Broadway (near Liberty St.)

YOU MANS HATS

We have had a number of inquiries regarding the early issues of THE THEATRE MAGAZINE. We can still supply some of them at the following prices: First year—1901—per number, \$1.50. Second year—1902—per number, 75c. Third year—1903—per number, 50c. Fourth year—1904—per number, 35c.

Mothers!
Mothers!!
Mothers!!!

Mrs. Winslow's Soothing Syrup

has been used for over SIXTY YEARS by MILLIONS of MOTHERS for their CHILDREN while TEething, with PERFECT SUCCESS. It SOOTHES the CHILD, SOFTENS the GUMS, ALLAYS all PAIN; CURES WIND COLIC, and is the best remedy for DIARRHOEA. Sold by Druggists in every part of the world. Be sure and ask for "Mrs. Winslow's Soothing Syrup," and take no other kind. Twenty-five cts. a bottle.



Redfern Style

is preeminently the correct corset fashion

Designed with reference to the new mode in dress, it expresses the most advanced ideas of the Parisian corsetier's art, modified to conform to the American woman's figure.

"Security" Rubber Button Hose
Supporters attached

Exquisite fabrics, pretty laces and pliant whalebone complete a tout ensemble irresistible.

\$3.50 to \$15.00

The Warner Bros. Co. New York, Chicago, San Francisco



DEFIES TIME

Age lines and care lines disappear under the use of

RIKER'S VIOLET CERATE

Relaxed and lifeless skins eagerly absorb this pure, clean, violet-scented cream-food. Its use assures fresh, youthful skin and firm, well-rounded flesh.

Price, 50 Cents

at all our stores or sent pre-paid on receipt of price.

Ask for our little book "A Beauty Builder" with its photographic object lessons, or visit New York's largest and most luxurious massage parlors, occupying the entire third floor of our store at 23d St. and Sixth Ave., with the most expert operators in New York, and see how faces are made young and complexions given the bloom of childhood.

RIKER'S DRUG STORES

Sixth Ave. & 23d St. New Broadway & 9th St.

Under Same Management:
All Bolton Stores in Brooklyn

ing colorings, the dainty blue, green, and brown checks being especially good looking.

Scotch gingham are seen in Tartan plaids; these are especially desirable for children's dresses or the pretty kilt skirts which little girls wear with the suspender effect.

Some of the new ducks and piques are printed in colors, but these are always better in white. Pique with embroidered patterns in white is being made up into some smart frocks for the Southern resorts.

Dotted swisses with small close dots and flower motifs are charming, as are also the silk batistes with jacquard effect in silk and flower pattern in rather large design.

Neckwear for the summer girl is lovelier than ever before and, in the smarter shops, more expensive.

The most exquisite of the collars and cuffs are imported from Paris and are hand embroidered. From five to twenty-five dollars are the prices at which they sell.

The open eyelet embroidery is also much used, and is sometimes combined with all-over embroidery of finest linen.

Many of the smartest sets are of heavier Irish linen with button-holed edges and applique of Irish crochet.

The collar and cuff sets have noticeably deep cuffs. Some of the inexpensive ones are made of val lace and beading, the former being set on in very full narrow ruffles.

When sleeves were made with a narrow wristband and fullness immediately above it, a narrow turnover cuff was the only practicable thing, but now that the deep close-fitting cuff and many modifications of the leg o' mutton sleeve are being worn, a deeper turnover cuff is considered smart.



6. White linen costume with bodice in bolero effect and insertion of heavy white lace.



The Toffee King's Proclamation

I am called the Toffee King because I am the largest Toffee manufacturer in the world. My subjects are of both sexes, all ages, races, creeds, and colors. They are loyal and willing subjects. They have sworn allegiance to Toffee—not to me. There are no pretenders to my throne. I am John Mackintosh, the Toffee King of England, and I rule alone.

My recipe for the manufacture of

MACKINTOSH'S TOFFEE

is unequalled. My Candy Kitchen is the largest in the world. An average of one hundred tons of Toffee is sold each week in England—think of it, one hundred tons a week. I am the world's largest consumer of butter. Herds of prize cattle supply me with milk. I buy sugar by the train load.

Mackintosh's Toffee is sold all over Europe, and even in far-off China and Japan.

You do not have to acquire a taste for Toffee. If you have never tried it, I can assure you in advance that you will like it. It is delightful. You do not tire of it, like some Candy. It is a favorite Candy with children and young people. It contains no coloring matter, harmful ingredients or artificial flavoring.

If you have any difficulty in obtaining Mackintosh's Toffee from your dealer, do not hesitate to write me. I will see that he supplies you, or I will send a large trial package for 10c. If you wish, you may send me \$1.60, and I will send you a family tin, containing four pounds. Yes, I pay the express charges.

JOHN MACKINTOSH

Dept. 16

78 Hudson Street, New York, N. Y.

McInnerney's Theatrical Cold Cream

There are many Cold Cream Preparations on the market today. Some are GOOD—others are BETTER—but McInnerney's is BEST.

The ingredients of McInnerney's Cold Cream are pure and harmless, and when you once use this preparation you will want no other.

Other good qualities in its favor are its delicate perfume, smooth whiteness and cooling properties. And it does not cost as much as many of the far inferior preparations.

59c Lb.

FOR SALE ONLY AT

NO CONNECTION WITH ANY OTHER STORE
THE BIG STORE A CITY IN ITSELF
SIEGEL & COOPER CO.
SIXTH AVE. FIFTH FLOOR AT THE FOURTH NEW YORK 15-519 STS.

ROMEIKE'S Press Cutting Bureau will send you all newspaper clippings which may appear about you, your friends, or any subject on which you want to be "up-to-date." Every newspaper and periodical of importance in the United States and Europe is searched. Terms, \$5.00 for 100 notices.

HENRY ROMEIKE, Inc., 33 Union Square, New York



(7) Frock of pink liberty satin with introduced o'ecru and white lace

Narrow sets are still being shown, and will be worn, but the wide cuffs are much newer.

The shops where lingerie neckwear is sold are offering all sorts of dainty and apparently simple confections suitable for wear with any kind of blouse.

A pretty collar seen in a Broadway shop is of soft white mull, brier-stitched in white linen thread. The tab is rather a wide affair on the stole order, formed of a wide box plait and inverted tucks.

Another more elaborate stock is of narrow lace in bands of insertion put together with beading, and showing an oval motif in front. Fitted pieces of button-hole edged embroidery extend for several inches over the shoulders, and these are edged in turn with ruffles of narrow lace. From the front of this collar, tie ends fall in tab effect, each of the ends being finished with an embroidery motif and lace ruffle.

While on the subject of neckwear, one must mention the chemisette of lace and mull in tiny ruffles, which will be worn with the surplice blouses. These will have foundations of colors which match or contrast the gown. More than one for each blouse will lend variety to its wear.

The new belts show the continued popularity of the Elizabethan waist line. Of course, this desired shape cannot be attained by the girl whose avoirdupois will not permit, but most of the belts are intended for the slim, long-waisted ladies in the fashion cuts, and if one would be smartly belted in, necessary measures must be taken to acquire the straight slim line so much the present vogue.

Many of the prettiest belts are combinations of silk and leather. Some of satin show Chinese embroidery in elaborate designs.

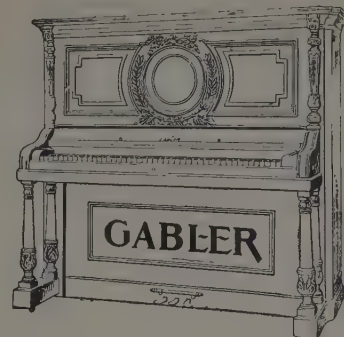
Belts of wide white linen are meant to crush, and have long pointed or "V"-shaped buckles.

The mousquetaire fad has not run its length apparently; one sees the crush sleeves, the bodices and skirts done in the same trying style, and here once again the fat girl cries for mercy. Of course, she must eschew the gathered effect whenever possible, but her prayer for a change in fashionable decrees continues mightily.

ANNA MARBLE.

THE artist's triumph is reached in touching and swaying the emotions of the human breast. For the musician there is no better medium than the subtle, appealing and perfectly pure tones of GABLER PIANOS.

GABLER PIANOS



typify piano perfection because they represent the perfect union of science and art, tested and elevated by over three generations of manufacture. The highest ideals of art genius are made possible by the skill of the best artisans with the result that GABLER PIANOS stand to-day in the musical world as selections of the fittest, the especial delights of critical and cultured tastes.

Handsome Art Catalogue mailed free on request.

ADDRESS Dept. G

E. Gabler & Brother, 409 E. 107th St., New York

THE EQUITABLE

HENRY B. HYDE
FOUNDER

J. W. ALEXANDER
PRESIDENT



J. H. HYDE
VICE PRESIDENT

EARLY PREPARATIONS

are necessary to secure from nature the future harvest.

Have you made early preparations to secure the harvest of your life's work? An adequate Endowment policy in the Equitable will provide for your maturer years, if you live. And will protect your family meanwhile, if you die.

Splendid opportunities for men of character to act as representatives. Write to GAGE E. TARBELL, 2nd Vice President.

Send this Coupon for Particulars or write

THE EQUITABLE LIFE ASSURANCE SOCIETY OF THE UNITED STATES, 120 Broadway, New York. Dept. No. 109

Please send me information regarding an Endowment for \$.....issued to a man.....years of age.

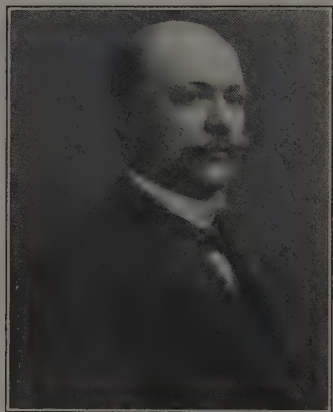
Name.....

Address.....

From Our Correspondents

Cleveland, Ohio.

CLEVELAND, O., Feb. 10.—The entrance of Benjamin F. Keith, proprietor of Keith's Circuit, into Cleveland, has been regarded locally as one of the most notable incidents in the history of this city's theatrical affairs. Mr. Keith's recent purchase of the new Prospect Theatre, and its conversion to suit his idea of theatre construction has been the subject of much public comment, and when the theatre opened its doors it was not strange that the house was besieged by the best people in the city. Both Mr. Keith and his son, A. P. Keith, assistant general manager of the circuit, and Mr. E. F. Albee, general manager, were present upon the opening night. The theatre is considered the finest playhouse of the State. It has a seating capacity of 1,800, and contains all the appointments for which Mr. Keith's houses are famed. The color scheme of decoration is ivory and gold, a combination which is carried out with striking effect. The furniture is of the Henry VIII. design, and the walls of the foyer,



B. F. KEITH.

mezzanine floor and retiring rooms, are adorned with genuine works of art. Since its opening, the theatre has enjoyed a most prosperous season. J. W. WATTESON.

Louisville, Kentucky.

LOUISVILLE, Ky., Feb. 10.—The month of January saw a number of excellent attractions—clever plays and bright musical pieces, and such distinguished players as Otis Skinner, Dustin Farnum, Cecilia Loftus, Theodore Roberts and William Norris were seen in roles which gave them full opportunity to display their talents. Mr. Skinner in "The Harvester" made probably the greatest hit. His acting completely captivated his audiences.



Ladies' Retiring Room, Keith's Theatre, Cleveland, Ohio.

Miss Cecilia Loftus proved a delightful surprise in "The Serio-Comic Governess." "The Virginian" gives Dustin Farnum a splendid chance to show Louisville theatre-goers his ability as an actor. William Norris in "A Country Girl" was delightfully refreshing, and this is so different from his usual run of plays that one hardly recognized this versatile actor as the hunched-back clown in "The Palace of the King." The Masonic Theatre is presenting high-class attractions at popular prices. Nannette Comstock in "The Crisis" made a decided hit, and the musical comedy "The Strollers" filled the beautiful playhouse to its capacity. The Avenue presented several melodramas during the month that were remarkable as regards electrical and mechanical effects, and the "S. R. O." sign was frequently displayed at its doors. In vaudeville Mr. Hopkins continues to provide a splendid bill. Such top-liners as Delmore and Lee, Lew Sully, Staley and Birbeck, and others as good, help to while away the winter evenings. E. R.

Kansas City, Missouri.

KANSAS CITY, Mo., Feb. 10.—A regular old-time Western boom seems to have struck theatrical business in Kansas City. Rumors are afloat of theatres going to be built, in all kind of possible and impossible places, and out of this mass of rumors, two, and possibly three, new theatres will actually be constructed. One, a new vaudeville house, is already under way; this will give eight or nine high-class vaudeville turns weekly. Bookings are already being made for next season. This new house will be located at Twelfth and Walnut streets. It will be the first serious rival the Orpheum has had in the vaudeville field. Ground has recently been purchased at

Seventh and Walnut streets for another house, and it is said it will be the largest theatre in the city. This, so rumor has it, will be controlled by Belasco's "Independents" who, as matters now stand, have no place to rest their weary limbs, the Syndicate controlling the Grand, Willis, Wood and Auditorium, while the remainder of the houses are booked solid for the season. What truth there is in this rumor as regards the "Independents" can only be conjectured, but that a big theatre will be constructed on the site is practically assured. These two theatres will give the city eleven houses running constantly. A roof garden is also being planned for next summer on the roof of the Auditorium. This will be the first roof garden venture attempted west of Chicago, and its outcome will be watched with no little interest by managers in the neighborhood of the West. L. J. F.

Wausau, Wisconsin.

WAUSAU, Wis., Feb. 7.—The Bijou Theatre is closed for necessary repairs. At the Grand Opera House business is good. Hi Henry's New Minstrels played to a fair matinee and evenings last week and gave satisfaction. Mr. Henry's cornet solos were a feature of the performance. Rotnour Stock Company in "Old Kentucky" played to a large house and pleased. Elinore Sisters in their new musical comedy-opera entitled "Mrs. Delaney of Newport," played to a "S. R. O." house and gave good satisfaction. The music is catchy and the chorus, although small, is good. The Elinore Sisters are old favorites of the vaudeville stage and are seen at their best in this production. Miss Ruby Rotnour is a young actress who is gaining a reputation and having great success in the West. Although only seventeen, Miss Rotnour's work is that of a veteran. Her charming manner, sweet face and ease upon the stage are gaining for her many laurels. She is at present in stock with the Rotnour Company. At the Columbia Theatre Mr. Schochow presented Wausau people with a newly organized repertoire company to be known as the Columbia Stock Company. This is to be a permanent company, producing plays here and in the surrounding states. The company opened up last week and gave the best of satisfaction. This new project of Mr. Schochow's, intermingled with the regular high-class vaudeville, ought to meet with great success. Frank Mayo, our past musical director, assisted by the talented young vocalist, Miss Rae Rivers, played a return engagement, putting on their new original musical sketch, entitled "The Return of the Wanderer." They are both Wausau favorites, and crowded houses resulted. Among the other vaudeville features were the Padnauds in a heavy weight lifting act; Campbell and Brady, club jugglers; Charles and Tillie Selles, sketch artists; and J. A. Rockafeld, violinist. E. S. DICKENS.

Troy, New York.

TROY, N. Y., Feb. 10.—That Troy should be selected among the fifty cities that the great Paderewski is to visit on his present tour is certainly a fortunate thing, and not only is it fortunate, but it is also complimentary, and the music-lovers of Troy may justly feel proud that they were afforded an opportunity to hear the great pianist on February 8 at Music Hall. A. P. SIMMONS.

Carnival at New Orleans

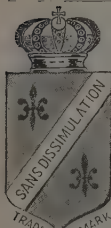
The Southern Railway announces a rate of \$37.75 for the round trip from New York on this occasion. Tickets on sale March 1st to 6th, good to return until March 11th. By depositing ticket with payment of 50 cents, extension of same can be had until March 25th, 1905. Pullman Drawing Room, Sleeping and Dining Cars, New York to New Orleans. Double daily service. Special conducted Tour, March 3d, \$75.00, including all expenses. New York Offices, 271 and 1185 Broadway, Alex. S. Thweatt, Eastern Passenger Agent.



X. BAZIN'S DEPILATORY POWDER

The treatment of superfluous hair is something that requires the greatest nicety and care. X. BAZIN'S DEPILATORY POWDER is the result of much study of the cause of and problem of destroying these growths without injury to the surrounding skin or leaving a scar or the slightest deformation. X. BAZIN'S DEPILATORY POWDER is absolutely safe and destroys the hair without pain, a simple, dainty way of effecting a cure. Send for our little pamphlet on the subject, "FOR BEAUTY'S SAKE."

HALL & RUCKEL, Prop., Manufacturers of Sozodent, 215 Washington St., New York



THIS TRADE MARK is known from one end of the civilized world to the other. It will be found on the toilet tables of the royalty and nobility of Europe and the fashionable woman of America. It is the emblem of genuineness on every package of the

IMPERIAL HAIR REGENERATOR

The Standard Hair Coloring For Gray or Bleached Hair

Any shade, from BLACK to the lightest ASH BLOND, produced. Colors are durable, natural and UNAFFECTED BY BATHS or SHAMPOOING.

Its application cannot be detected, is ABSOLUTELY HARMLESS, permits curling and makes the hair soft and glossy.

APPLICATION PARLORS AND SALESROOMS

11 West 30th Street, Near Fifth Avenue, New York

This is the only establishment in the world where HAIR COLORING IS MADE A SPECIALTY, and the injurious effects of OBJECTIONABLE DYES or BLEACHING are rectified.

Skilled Attendants

Correspondence Confidential

Sample of your Hair Colored Free

WHEN WRITING TO ADVERTISERS, KINDLY MENTION "THE THEATRE MAGAZINE"



Kimball Baby Grand Piano

Musicians, the most gifted of modern times, are glad to honor the Kimball Piano, both upright and grand, in their use of the same in public and private, but the possibilities of the Kimball System of producing and selling



apply equally to the demands of artists and those of limited means.

Beauty of external appearance, perfect construction, richness and power of tone are achieved for all in the enormous and carefully adjusted Kimball Plant.

Kimball Pipe Organs are masterpieces of the world. They are in use in the most prominent churches and resi-

dences from New York to San Francisco.

The world's latest achievements in self-playing instruments are also products of the Kimball Plant. They include Kimball Self-Playing Pianos, occupying the same space as an ordinary piano; Kimball Piano Players, in the use of which, with very little practice and upon any piano, anyone can rival the masters in the rendering of any composition, and the embodiment of the same principal in the Kimball Pipe Organs, either of greatest or smallest capacity.

W. W. KIMBALL CO.

(Established 1857)

S.W. Cor. Wabash Ave. Jackson Blvd., Chicago

New York Offices, 150 FIFTH AVENUE

CARUSO

GREATEST OF ITALIAN TENORS

Pronounces The PIANOLA

"Almost Human"



Copyright by Aimé Dupont.
CARUSO AS "THE DUKE" IN
"RIGOLETTO."

Another Remarkable Tribute to "The Standard Piano-Player of the World"

THE AEOLIAN CO.

Gentlemen:

I have just heard the Pianola perform a difficult musical work, and the effects are not only musical and artistic, but simply astounding. The sudden change from the most delicate pianissimo to fortissimo passages are almost human. When one considers that when the Pianola is equipped with the Metrostyle a novice is enabled to get the light and shade of an artist's interpretation of a great work, the Pianola really ceases to be mechanical.

Wishing you every success,

Yours sincerely,

ENRICO CARUSO

The Metrostyle Pianola may be purchased in the form of a cabinet adjustable to any piano, price \$250; or the form of a Pianola Piano, a combination in a single instrument of an upright piano of the highest type, and a complete Metrostyle Piano. This new instrument is playable both by hand and by perforated music roll. Prices of the Pianola Piano, \$500 to \$1,000. On continual exhibition at Aeolian Hall. A handsome new Catalog of the Pianola Piano has just been issued.

Sent free upon application. Ask for Catalog 18.

THE AEOLIAN COMPANY

Aeolian Hall 362 Fifth Avenue Near 34th Street

ONE STANDARD

TWO MODELS
EMBODYING
VISIBLE WRITING
STANDARD KEYBOARDS
PAD INKING

WILLIAMS Typewriter

Free Catalog The Williams Typewriter Co. DEARBY, CONN. U.S.A.

Number Six 100 The Junior 65
MODEL Dollars MODEL Dollars

The Incomparable WHITE



THE CAR FOR SERVICE

Aside from the important feature of the maximum satisfaction to be obtained from the WHITE, is the consideration of maximum value for money expended

Send for Bulletin No. 8, which describes, in readable style, four years of White successes.

WHITE SEWING MACHINE COMPANY

Cleveland, Ohio

WE BATTLE

AGAINST THE DRUG CRAVE
A LASTING CURE ENSURED
HOME TREATMENT

THROUGH the medium of public periodicals we desire to reach the thousands of those who need help, instead of the hundreds only whom we can treat in private practice.

The remedy we offer has been used with convincing success by our associate physicians in their private practice for many years. Cases in all stages have been permanently cured. By the use of this remedy, a portion of the drug is expelled each day from the system, its tonic properties supplying a natural strength in place of the fictitious support formerly supplied by the drug. One of our associate physicians will diagnose and treat each case individually. Treatment is taken in patient's own home and will not interfere with daily occupation. We accept only those patients who are truthful in their statements to us, strictly follow instructions and promptly fulfil their just obligations.

If any patient finds treatment unsatisfactory at the end of two weeks, we will cheerfully refund the money he or she has paid us.

WE OFFER FREE A TRIAL SAMPLE

Letters and remedies sent without any outside marks. Complete privacy.

DRUG CRAVE CRUSADE

Address, D. C. C. Hartford Building
41 Union Square New York City

VIRGINIA HOT SPRINGS

"America's foremost watering place"

OPEN ALL THE YEAR

Through compartment sleeping car from New York 4:55 p. m. daily, except Sunday, on F. V. Limited. For descriptive pamphlets, sleeping car reservation, etc., call on ticket agents Penna. R. R. or address

Chesapeake @ Ohio R'y.

362 Broadway, New York

Fifth Successful Year

American School of Playwriting
Conducted by W. T. PRICE and Associates

Author of "The Technique of the Drama"

By Mail, it being the one thing that can be best taught in that way. Plays reaching a certain salable standard printed free of cost, for purposes of copyright, submission to managers and the record of the school. IF PLAYWRITING is an Art, it can be TAUGHT; anything that can be LEARNED can be TAUGHT. We teach you HOW to LEARN; we save you from wasting years of time and from eating your heart out with fruitless and misdirected labor. You were not BORN with a knowledge of the art of PLAYWRITING; NOT with an instinct, for instinct comes from knowledge; NOT with aptitude, but ADAPTITUDE. This is the Twentieth Century, and it has no room for the amateur. This school is not a scheme, but a movement. It helps you if you can be helped; it cures you if you can't be. \$500.00 cash, irrespective of royalties, for the best play, actable, by any student entering during the current year. Write for the circular. Address

W. T. PRICE, 1440 Broadway, New York



CALENDAR CLOCKS

of all kinds are our specialty. They run sixty days on a single winding and keep perfect time. The Calendar may be placed just below the dial or beside it if preferred. A most complete and convenient timepiece.

Also Flying-Pan, Panel, Program, Electric, and Synchronized Clocks, Watchman's Clocks and Paper Dials of all kinds. Send for Catalogue No. 624.

The Prentiss Improvement Co.,
Dept. 62, 49 Dey Street NEW YORK CITY

MILLER

THEATRICAL COSTUMIER

136 North 7th Street - Philadelphia

PLAYS

FOR AMATEUR AND PROFESSIONAL ACTORS

CATALOGUE DESCRIBING THOUSANDS OF
PLAYS SENT FREE ON APPLICATION

The Dramatic Publishing Company

358 Dearborn Street, Chicago

PLAYS,
Chas. Macdonald,

Recitations and Readings,
Catalogues Free. All dramatic
papers for sale. :: ::
53 Washington St., Chicago.

The Real Lawrence Barrett

(Continued from page 61.)

and presented to all. They often laughed afterwards over this, and the General called it "one of his victories."

Of my father's many stage triumphs both in England and in America I need not speak, nor of his great love for learning, nor his own great ability as a writer. He was the dearest father in the world, and, with all his work, found time to send almost daily letters to me throughout his life. Such dear letters they were, too! I love to read them over now and see how playfully and lovingly he would write so that not until later I noticed that he meant to chide or command. He was a good comrade in our travels, too, and in our rambles through France and Germany taught me without difficulty more than all my schooling put together had accomplished. I remember many happy drives in the hills at Kreutznach, where we went for his health a year before his death, when he would pretend we were living in the centuries past and that we were knights of old, storming the ruined castles on the hills, which he would rebuild and people with his fancies.

That last year he was in communication with Lord Tennyson, who was re-writing his "Thomas à Beckett" for him. It was always my father's dream to appear in that character, and had death not stepped in he would have done so the next year. But alas, it was not to be, and later Sir Henry Irving produced it superbly, as is well known, of course. The Players' Club holds most of my father's theatrical treasures, as is right it should, for although he contributed no money to the birth of the Players, it was in his den at Cohasset that the club was planned and discussed by Mr. Booth and himself, and he was always deeply attached to it.

As I look back on the past, his ringing laugh, his Irish stories (for my father was a great story teller), his tenderness, his stern rebuke for any real wrong done, his love for all children, and a thousand other dear home memories crowd in on me, and I feel that my greatest blessing in this world is to have been his daughter and to have his example to look up to and to put before my children.

EDITH BARRETT WILLIAMS.

An American Antoinette.

Emulating the example of the successful Antoinette in Paris, Frank Keenan has leased the Berkley Lyceum Theatre, this city, and is presenting there a triple bill of one act plays. The pieces selected for the opening programme were "At the Threshold," the story of a burglar who is turned by circumstances into a dispenser of justice; "Strolling Players," a dramatic version of "I Pagliacci," so popular in grand opera and which Mrs. Brown-Potter has successfully produced in London, and "The System of Dr. Tarr," a dramatization of Edgar Allan Poe's strange mad-house story, "The System of Dr. Tarr and Professor Fether," recently produced with success both in London and Paris.

It is Mr. Keenan's intention to change his bill frequently, and present plays unconventional in subject and treatment. He has secured a number of the best pieces produced at the Grand Guignol and other of the "little theatres" of Paris, which make a specialty of thrilling short plays.

Mr. Keenan, who is an actor of forceful and artistic method, appears in each play himself. He has also engaged a remarkably strong and competent company including Miss Filkins, Mr. Kramer, Mr. Richards, Mr. Mason, Mrs. Oakes, Miss Langham, Miss Fontaine, Mr. Hart.

Gorki at the Theatre.—Anecdotes of Maxim Gorki are on the wing. Here is one they tell in Paris: He went to the theatre at Moscow one evening to see a play by a popular writer. Instead of playing attention to the stage, the entire audience rose and greeted Gorki with prodigious acclamation. Then he delivered this address: "What on earth are you staring at me for? I am not a dancing girl, nor the Venus of Milo, nor a drunkard just picked out of the river? I write stories; they have the luck to please you, and I am glad of it. But that is no reason why you should keep on staring. We have come here to see a charming play. Be good enough to attend to that, and leave me alone." Moore delighted than ever the audience shouted with joy. Perhaps they thought they would get another speech, but Gorki jumped out of his seat and left the theatre in disgust.—London Chronicle.

Formerly in, now opposite, the Waldorf-Astoria

Falk

Photographer

14 and 16 WEST 33d STREET
NEW YORK CITY

Characteristic Portraiture

THE NEW AMSTERDAM NATIONAL BANK

NEW YORK CITY

R. R. MOORE, PRESIDENT

C. W. MORSE, VICE-PRESIDENT

G. J. BAUMANN, CASHIER

G. J. HEMERICH, Asst. Cashier

NEW AMSTERDAM SAFE
DEPOSIT COMPANY VAULTS

BROADWAY AND 39TH STREET

1884-1905 A school of training for the stage. 21st Year
AMERICAN ACADEMY OF DRAMATIC ARTS
and Empire Theatre Dramatic School

FRANKLIN H. SARGENT, President.
"The player who undertakes the work of the stage, with such an equipment as the Academy gives, has the greater chance for success. Its advantages are real, and its influence is for the betterment of the stage." David Belasco.

For full particulars apply to
E. P. STEPHENSON, Gen. Manager, Carnegie Hall, New York

ESTABLISHED 1893 INCORPORATED 1904

STANHOPE-WHEATCROFT

Dramatic School

ADELIN S. WHEATCROFT, Director

Summer courses in Drama, Elocution and Physical
Culture open May 1st

Address JOHN EMERSON, Mgr. 31 West 31st Street, New York

Plays for Stock Companies.
Plays for Repertoire Companies.
Plays for Amateurs.
Books for Home Amusement.
Largest assortment
in the World.

Catalogue
Free—Free—Free.
SAMUEL FRENCH,
22 West 22nd Street, New York.



OF INTEREST TO
DRAMATIC CLUBS
AND SOCIETIES

Cut out ad. and return

"The Amateur Entertainer"

250-Page Illustrated, Descriptive Catalog, with 200 Sample Pages of Music, fully covers Minstrel and every style of Amateur Musical and Dramatic Entertainment, including 100 Tricks in Magic and 300 Plays.

FREE! Send Five Cent Stamps For Postage

THE CREST TRADE COMPANY
No. 149 West 37th Street, NEW YORK

DO YOU WANT TO KNOW

What the newspapers and periodicals say about you? We supply thousands of persons with personal reference and clippings on any subject desired, culled from the newspapers and periodicals of the world. TERMS: 100 clippings, \$5.00; 250 clippings, \$12.00; 500 clippings, \$20.00; 1,000 clippings, \$35.00.

THE MANHATTAN PRESS CLIPPING BUREAU
ARTHUR CASSOT, Proprietor
Knickerbocker Building, Cor. Fifth Av. and 14th St., N.Y.

VAN HORN & SON

Established 1852

Theatrical Costumers and Outfitters

34 EAST 20th STREET NEW YORK 121 NORTH 9th STREET PHILADELPHIA

New Dramatic Books

IN THE DAYS OF SHAKESPEARE. By Tudor Jenks. New York: A. S. Barnes & Co.

This book is a continuation of a series of books in which the author seeks to reproduce the atmosphere and build up the life surrounding great names in literature. A volume of the kind on Chaucer proved the value of this aid to biography. As to Shakespeare, Sidney Lee's *Life* has largely anticipated Mr. Jenks, but a value of its own remains to this book. It is very simple, without any labored chapters, and is moderate in cost. It is hardly a book for the scholar who makes a life study of the poet, but, summing up as it does the latest results of research and scholarship, it is specially adapted to the general reader, and should secure popularity. There are indications in certain passages that Mr. Tudor Jenks is tainted with the Bacon theory, but he avoids making any issue of the point. He is certainly not an idolater of the poet, and is very decidedly inclined to attach strict importance to doubts of authorship when the question of material or collaboration or revision is concerned. Issue may well be taken with him on some of his suggestions. Tudor Jenks! the name isn't half way bad for a writer on the Elizabethan drama. Still, if he is, in reality, a Baconian, the reason is obvious.

A FRIEND AT COURT. A Romance of the Days of Louis XIV. By Jessie Emerson Moffat. New York: William Ritchie.

It was good to live in the days of the grand monarch. The novelists are all of one accord



Jessie Emerson Moffat

about the grace and loveliness of the select among the women; and never before were there, and never since have there been such gallant gentlemen, with a sword play equal to all emergencies. The very texture of the material fits it for fine romance. Wellbred people they are, and they live in castles, and their ordinary wear is silk and satin. The landscape is always pleasing, and only man, now and then, is vile, with just exactly the kind of villainy that keeps the plot going. We speak with entire respect of the elements that go to make up the novels that concern this period, for it is all good reading. "A Friend at Court," is as good as any romantic novel you may chance upon. Two young people are predestined by the king to marry. They have never met. Now, assume that by some misapprehension, by the natural use of unwonted names, in the exigencies of the times troubled by war, their real identity as to one another is lost, what becomes of the king's behest *pro tem*? or *ad interim* and in the meanwhile? It is going to take them a long while, in the novel, to find out that the one is the real Joan and the other the genuine Jil. Misunderstandings will arise. Quarrels will ensue. For days they will hardly speak. Several duels will be required. Imprisonment will be imposed. Much depends upon the way in which it is all told, and in this case it is told well. A number of the most popular romantic novels historical in atmosphere and locality have been notoriously inaccurate, but "A Friend at Court" preserves facts and probabilities.



A Comfortable Trip

The veteran Forty-niner, returning to California after years of absence, will find no contrast more striking than that between the hardships of the "stage" or the "prairie-schooner" and the perfect ease and comfort, the happy forestalling of every want, which characterize the service on the

Golden State Limited

Runs over most Southerly route. Quickest to reach the realm of summer. Carries transcontinental mail.

Leaves Chicago 8.00 p. m., St. Louis 9.30 p. m. Arrives Los Angeles 2.45 p. m., third day out.

Consult your home ticket agent or send six cents in stamps for our new illustrated California book (in colors), and pamphlets describing train and service.

JOHN SEBASTIAN, Passenger Traffic Manager, Rock Island System, Chicago.



Broadway Magazine for March

Continues its successful policy of offering bright, popular reading matter covering a wide range of subjects all interesting to the public

The Poets of New York is a paper handled in an exhaustive manner by Joseph Lewis French, who, as a man of letters has had exceptional opportunities of obtaining hitherto unpublished data concerning the early struggles of this important literary coterie of Manhattan. An interesting feature of this story are the portrait illustrations.

The Hip Shing Tong of Chinatown, by Walter Beverly Crane, is the history in detail of the methods and workings of Chinese Secret Societies in America. This is the first time an accurate account has been given to the public of these formidable bands of foreigners, who secretly administer justice and mete out vengeance in the diabolical manners of their own country.

The Solemn Art of Burlesque is a contribution by Marie Dressler, who is conceded to be the greatest burlesque artist on the stage. It is illustrated with new photographs of Miss Dressler taken by Hamilton Revelle and Hamilton Platt.

The Log of a Fire Ship, by Minna Irving, is the hitherto unpublished record of Mate Genereaux, who safely brought the steel clipper, "Kenilworth," into port with a burning cargo and a mutinous crew during a voyage lasting ten days.

Musical America, Its Present and Future, is treated exhaustively by Victor Herbert, the distinguished composer and conductor. This story is illustrated by portraits of Mr. Herbert, from infancy to manhood, as well as by a portrait of his grandfather, Samuel Lover, the famous author of "Handy Andy."

Girls Who Work in Glass treats of a new and lucrative profession for the Bachelor Maid. Other features are, **A Day in Cairo**, richly illustrated. The usual theatrical survey of the month by Geo. Jenks. Clever fiction. Poems that touch the heart. Storiottes and a handsome cover in colors by Boyd-Dillon.

Ten Cents a Copy at all Newsstands or from the Publisher

BROADWAY MAGAZINE, 405 MAIL @ EXPRESS BLDG., NEW YORK

Send Us 50 Cents.

and tell us the name of your player. We will send post-paid one sample roll of

Perfection Perforated Music

whatever you want to play—but only one—just to PROVE to you that Perfection is the best Perforated Music. "Perfection" is never sold for 50 cents, but always at catalogue prices.

LATEST OPERATIC AND POPULAR HITS

O—926	The School Girl, Leslie Stuart	\$1.50
O—985	Woodland, Selection, Gustav Luders	1.50
O—973	The Sho Gun, Selection, Gustav Luders	1.50
O—1031	Lady Teale, Selection, A. Baldwin Sloane	1.55
O—1030	Fantasia, Selection, Raymond Hubbell	1.50
O—948	Duchess of Dantzic, Selection, Ivan Caryll	1.50
P—1053	Higgledy-Piggledy, Selection, Maurice Levi	1.50
	Introducing For You, Honey, For You; Nancy Clancy; Game of Love	
P—1054	It Happened in Nordland, Selection, Herbert, Etc.	1.50
	Introducing Any Old Tree; Absinthe Frappe; In the Dingle-Dingle-Dell	
P—1037	Humpty-Dumpty, Selection, Cole & Johnson	1.50
	Introducing Mexico; Sambo and Dinah; On Lackawanna's Shore	
P—1055	Little Tonny Jones, Selection, George M. Cohan	1.50
	Introducing Yankee-Doodle-Boy; Good-by Flo; Give My Regards to Broadway	
P—1031	Let's All Go Up to Maud's, Kerry Mills	1.00
P—1028	I Love to Two-Step with My Man, Hughie Cannon	1.00
	(Mrs. Black Is Back.)	

We will send any of these on receipt of price.

PERFORATED MUSIC ROLL CO.,
25 West 23d St. (dept. F.) New York City



THE LATER ENGLISH DRAMA. Edited with notes by Calvin S. Brown. New York: A. S. Barnes & Co.

Of the series, the following plays are published: "The School for Scandal" and "The Rivals," by Sheridan; "She Stoops to Conquer," by Goldsmith; "The Lady of Lyons" and "Richelieu," by Bulwer Lytton; and "Virginius," by Sheridan Knowles. They are all printed in convenient form. The notes add considerable value to the text. While much needed information is conveyed, occasionally one finds notes unnecessarily explanatory of obvious things. Thus, we are told that "Roderick Random" is a novel by Smollett. At the same time, much of this kind of information may be new to many readers. It simply goes to show the minuteness of the notes. In the main, the observations make interesting reading. As to Mrs. Malaprop, the author says, "The two Gobbos, in 'The Merchant of Venice'; Dogberry, in 'Much Ado About Nothing,' and Elbow, in 'Measure for Measure,' are Mrs. Malaprop's most distinguished ancestors in the 'nice derangement of epitaphs.'" As an example from the second may be quoted: "O, villain! thou wilt be condemned to everlasting redemption for this." In the creation of the character it seems, however, that Sheridan owed most to Mrs. Tryfort, in his mother's unpublished comedy of "A Journey to Bath," who is described as the vainest poor creature, and the fondest of hard words, which, without miscalling, she always takes care to misapply. This collection of modern plays, if made comprehensive, will find ready favor.

Dumas's Play, "Le Demi-Monde."

The *Daily News*, of London, on the occasion of the revival of "Demi-Monde" in Paris, recalls an interesting anniversary:

It is now fifty years since the younger Dumas took Paris by storm with his masterpiece. How the play shocked the respectability of the period! How tame, even, do its startling situations appear to the well-seasoned audiences of the twentieth century!

That is to say, Dumas's "Demi-Monde" is both a dramatic masterpiece and a historical document of the first order.

The word "demi-monde," long since in universal use, was Dumas's own invention.

Dumas fils was 30 years old when he wrote "Le Demi-Monde." He spent nearly a year over it. His first play, "La Dame aux Camélias," he knocked off in less than a month. Its first two acts were written in four days in a Marseilles inn, where he was stranded from want of hard cash, and where he cheerfully waited for his remittance from Dumas senior—that generous, reckless spendthrift who himself was, usually, hard up.

His next play, "Diane de Lys," he polished off in two months. "Le Demi-Monde" is a faithful picture of the discreetly "fast," artistically immoral world of the fifties, exactly as the younger Dumas himself saw it and knew it. He knew it too well, perhaps.

It is worth recalling the fact that this famous play was not first produced at the Comédie Française. Arsène Houssaye wanted to secure it for Molière's house. But Dumas fils knew better. The play was brought out at the Gymnase, where Mlle. Rose Chéri, as the Baronne d'Ange, carried the house off its feet. So the critics of that far-off period aver.

THE NIGHT HAWKS of NEW YORK

IS a series of short stories to appear in **Young's Magazine** beginning with the March number. These papers, anecdotal in form, are extraordinarily interesting and vivid pictures of life in the fashionable livery stable. They have been gathered in the course of years by a man who has had, not only exceptional opportunities for observation on the spot, but unusual powers of sizing up human nature at its worst and best. Each narrative is replete with humor, and scintillates with pen portraits of men and women prominent in society, the turf and public life. It gives the night hawk's point of view on things in general and on his "fares" in particular. No more amusing, caustic and clever group of stories has appeared in any publication for years. They are bound to appeal to all classes of readers interested in the varied phases of Metropolitan life the world over.

10 Cents a Copy at all News-stands or from the Publisher

Young's Magazine, 453 Mail & Express Bldg., New York.

SOUTHERN RAILWAY

To Florida
Cuba
Nassau
Mexico and
California
and the



Southern Railway Double Track.

Pinehurst
Asheville
Hot Springs
(N. C.)
Augusta
and Aiken

RESORTS SOUTH

Five Trains Daily from New York:—includes Pullman Sleeping Cars and Dining Car Service.

The Route of the Southern's Palm Limited

—and—

Washington and Southwestern Limited

Dining Car Service and Cuisine of the SOUTHERN RAILWAY'S Highest Standard.

NEW YORK OFFICES: 271 AND 1185 BROADWAY

ALEX. S. THWEATT, Eastern Passenger Agent.

S. H. HARDWICK, Passenger Traffic Manager, Washington, D. C.

W. H. TAYLOR, General Passenger Agent.

The Stratford Hotel

EUROPEAN PLAN

Michigan and Jackson Boulevards, Chicago, Ill.

LOCATION fronting Lake Michigan. Next door to Illinois Theatre, and within easy walking distance of all theatres. Very best cuisine at moderate prices. Sanitary arrangements, new and latest improvements :: :: ::

Rates, \$1.50 per day, and upward

THE THEATRE

PUBLISHED MONTHLY BY

MEYER BROTHERS & CO., PUBLISHERS

OFFICES: MEYER BUILDING, 26 WEST 33D STREET, NEW YORK

TELEPHONE, 2630-2631 MADISON SQUARE

LONDON: The International News Co., Chancery Lane, E. C.

CHICAGO OFFICE: Suite 52, Grand Opera House Bldg.

TO CONTRIBUTORS

ARTICLES—The Editor will be glad to receive for consideration special articles on dramatic or musical topics, short stories dealing with life on the stage, sketches of famous actors or singers, etc., etc. Postage stamps should in all cases be enclosed to insure the return of contributions not found to be available.

PHOTOGRAPHS—All manuscripts submitted should be accompanied when possible by photographs. The Publishers invite artists to submit their photographs for reproduction in THE THEATRE MAGAZINE. Each photograph should be inscribed on the back with the name of the sender, and if in character with that of the character represented.

Yearly subscription, in advance \$3.00

Foreign countries, add 75 cents for mail

Single copies 25 cents

TO SUBSCRIBERS

When you receive notice that your subscription has expired, send your renewal at once. If you wish to change your address, both the new and old must be given. THE THEATRE MAGAZINE is circulated throughout the world, and is for sale at all news stands, book shops and all prominent hotel stands.

Remittances should be made by check, express or money orders, payable and all communications addressed to MEYER BROS. & Co.

Contents

APRIL, 1905

Julia Marlowe as Juliet *Frontispiece in Colors*Mary Mannering as Nancy Stair *Title Page*

The Current Plays 80

Miss Ellis Jeffreys in "The Prince Consort" (*full page plate*) 83

Where "The Merchant" traded in Venice 86

Antoine's plan tried in America 87

Greek Plays seen on New York Stage 88

August Strindberg and His Plays, by James Huneker 89

The new "Grand Old Woman" of the Stage, by A. P. 91

History of Famous Plays, by M. J. Moses 92

Frank Keenan in short plays (*full-page plate*) 95

An Interview with Louis Mann 96

The new Hippodrome 99

The Evolution of a Stage Beauty 100

A. M. Palmer—a Personal Tribute 101

A Royal Playwright, by L. M. Davidson 102

Grace George in her new play 103

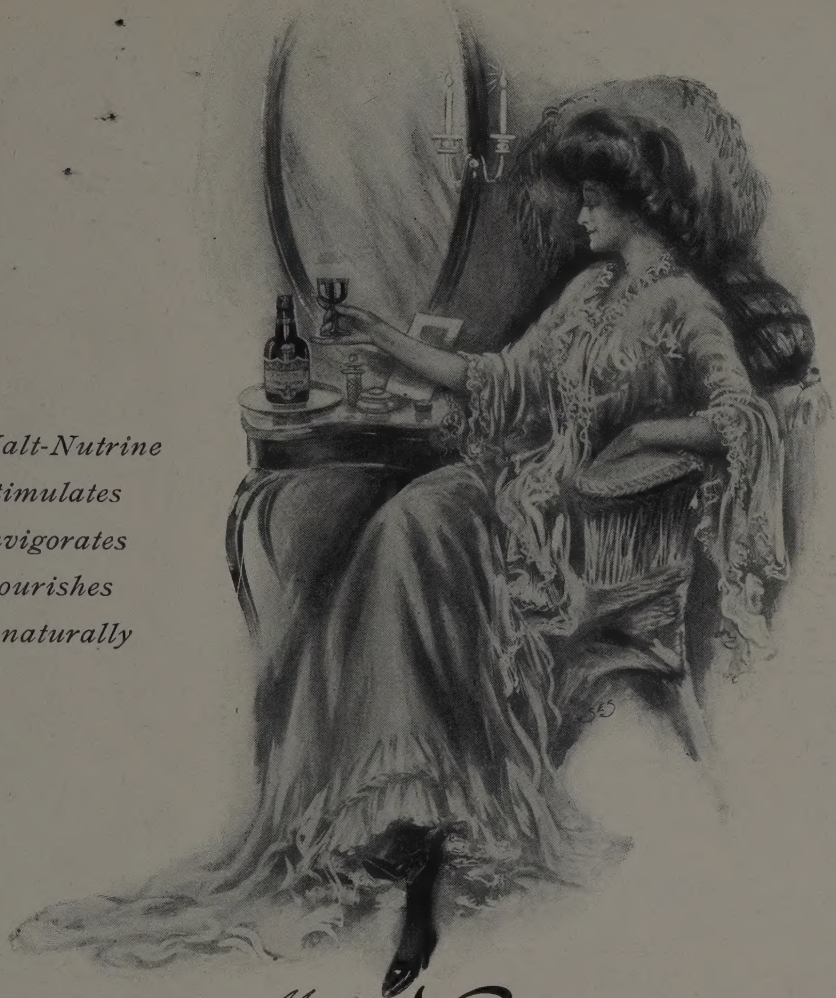
New Dramatic Books iii

Queries answered v

Fashions on the Stage, by Anna Marble viii

THE THEATRE Everywhere xii

Malt-Nutrine
Stimulates
Invigorates
Nourishes
—naturally



Malt-Nutrine
TRADE MARK

is rich in the nourishing—blood, bone and tissue-forming—principals of Food.

It will revive your wearied Nerves and Body, and make you feel fresh and vigorous. A wine glass full with meals and upon retiring or oftener if required.

You'll notice the improvement almost immediately.

Malt-Nutrine is non-intoxicating.

Sold by all druggists and grocers.

Anheuser-Busch Brewing Ass'n, St. Louis, U.S.A.

Underberg

THE BEAUTY OF IT

The Best Bitter Liqueur

Society men and women know that **Underberg Boonekamp Bitters** is not only delicious but adds to beauty by toning up the system. **That's the Beauty of it.** A sip before meals gives an appetite and makes good digestion certain. A delicious drink at any time.

Enjoyable as a cocktail and better for you, 6,000,000 bottles imported to the United States

At all Hotels, Clubs and Restaurants, or by the bottle at Wine Merchants and Grocers.

BOTTLED ONLY BY

H. Underberg Albrecht,
Rheinberg, Germany,
since 1846.

LUYTIES BROTHERS

General Agents

New York.



Trade-Mark.

The Waldorf-Astoria



Segar Company

PERFECTION IN SEGARS

We have a complete assortment of Imported and Domestic segars and make a specialty of exclusive shapes and sizes manufactured under our supervision by the most prominent factories in Havana

Main Office and Humidors
Waldorf-Astoria Hotel

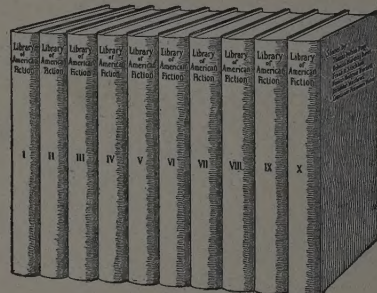
HANOVER BANK ARCADE, NASSAU & PINE STREETS
68 WILLIAM ST. COR. CEDAR ST. 487 BROADWAY COR. BROOME ST.
8 CORTLANDT ST. NEAR BROADWAY 643 BROADWAY COR. BLEECKER ST.
273 BROADWAY COR. CHAMBERS ST. 1 WEST 42ND ST. NEAR 5TH AVE.

"Almost a Gift"

At least that is what a buyer says. Last month I asked readers of THE BOOK-LOVERS MAGAZINE to take chances on an investment of \$4.10. Every mail brings a bunch of these "chances." Here is what they get:

The Booklovers Magazine for a year.
The magazine Success for a year.
The Library of American Fiction (ten volumes).

It has proved to be one of the biggest little successes which we have had for a good while. It isn't altogether the price. The big drawing card is the set of books; ten handsome volumes filled to the brim with rollicking good yarns by Nelson Page, and Stockton, and Janvier, and Stephens, and Mrs. Burnett, and Mrs. Phelps-Ward, and twenty or more others, the very best of our older American authors; bound in attractive silver-gray cloth; for an evening by a wood fire just about as tempting to dig into as anything in the book field which I know anything about.



Size of Each Volume 6 1/2 in. x 4 3/8 in. x 1 in.

Our magazine alone costs \$3.00 a year. Look it up on the news stand if you are not familiar with its general character. Some people think it is the best magazine published. It will be the best during 1905 if we can make it so. The magazine known as Success costs a dollar a year and is well worth the money. So that as a matter of fact you get the books for ten cents. And if you order two sets we'll knock off the ten cents.

I am recommending this "book-offer" personally because I like the books. At the outset we had only 500 sets and the orders in hand have made a big hole in the pile. The business department has arranged to deliver the books free of all expense to any address in the United States or Canada.

Please send checks to me direct. I shall see that the orders are turned over to our business department and taken care of; besides, I shall take a little pleasure in knowing who are getting the books. If you are already a subscriber to the magazines you have some friends who are not. A hint is sufficient.

Seymour Eaton

THE BOOKLOVERS MAGAZINE
1323 Walnut Street, Philadelphia

Pantasote

LEATHER WILL NOT BURN!
BEST FOR GENERAL UPHOLSTERY
IMITATIONS BURN VIOLENTLY.

It wears longest, does not crack, is always bright and clean, and is germ and waterproof.
Special New 1905 Sample Book Free.
PANTASOTE Co. (Dept. H.) 11 Broadway, N.Y. City.

SEE THAT THE WORD "PANTASOTE" IS ON SELVEDGE EDGE

NOW READY

A HANDSOME COLLECTION OF 16 Postal Cards for 25 Cents

Each Card illustrated with the Portrait of a Star
Reproduced in halftone and beautifully printed on heavy cardboard

THE COLLECTION CONTAINS THE FOLLOWING ARTISTS

E. H. Sothorn
Chas. Richman
R. Mansfield
Ada Rehan

Nat. Goodwin
Mary Mannering
Eleanor Robson
Otis Skinner

David Warfield
Francis Wilson
Julia Marlbowe
Virginia Harned

Isabelle Irving
J. K. Hackett
Amelia Bingham
Mrs. Fiske

The complete set sent postpaid on receipt of 25 cents

Published by THE THEATRE MAGAZINE, 26 West 33d Street, New York City
SECOND SERIES NOW IN PREPARATION